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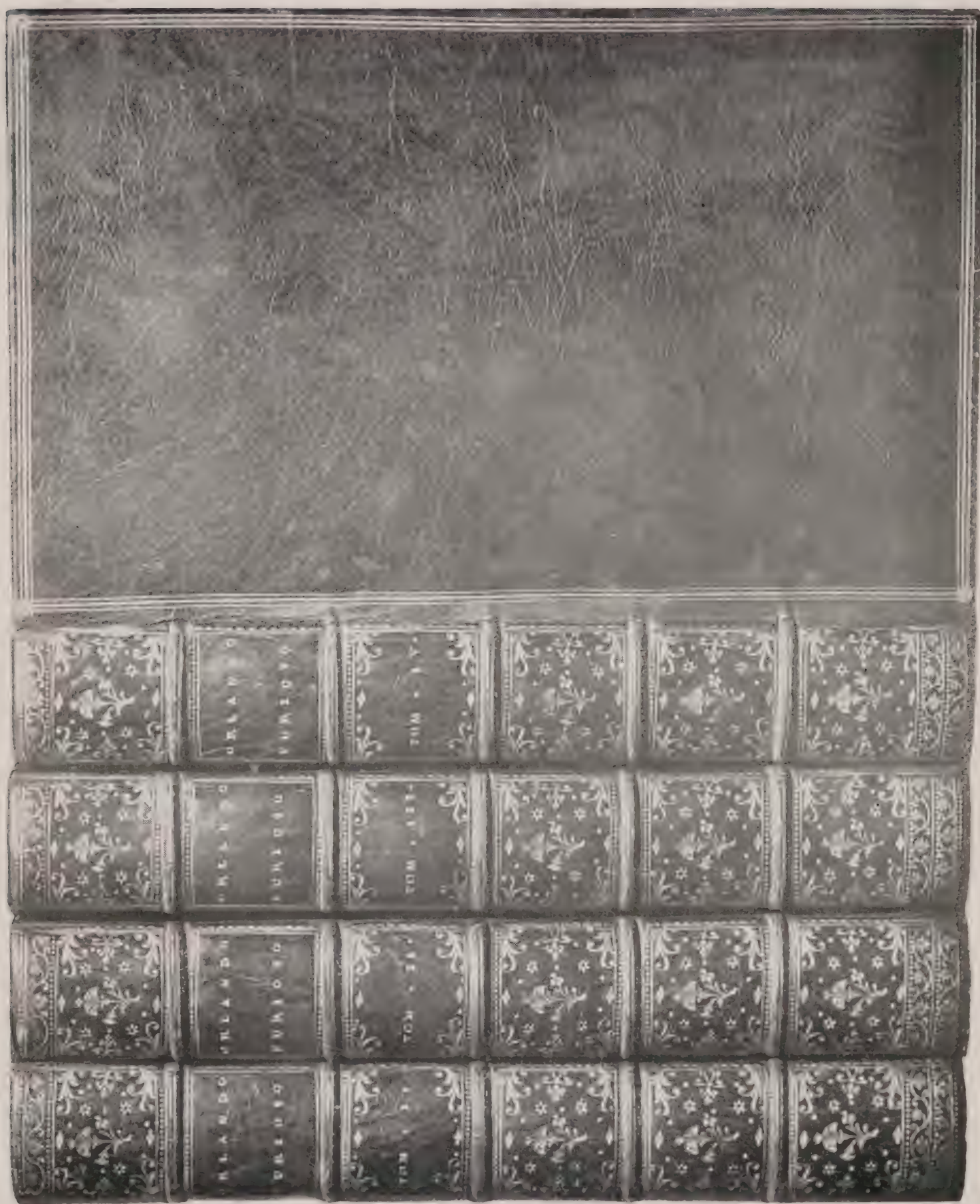
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(SEE ILLUSTRATION, PLATE NO. VII.)

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PLATE VII.



Crimson morocco contemporary French bindings of the
BARBOU CLASSICS, Paris, 1753-1786.
65 Vols.
See Item No. 58.

PLATE VIII.



A PLATE FROM BERAIN'S ORNEMENS.
Paris, 1709.
See Item No. 72.

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(SEE ILLUSTRATION, PLATE NO. VIII.)

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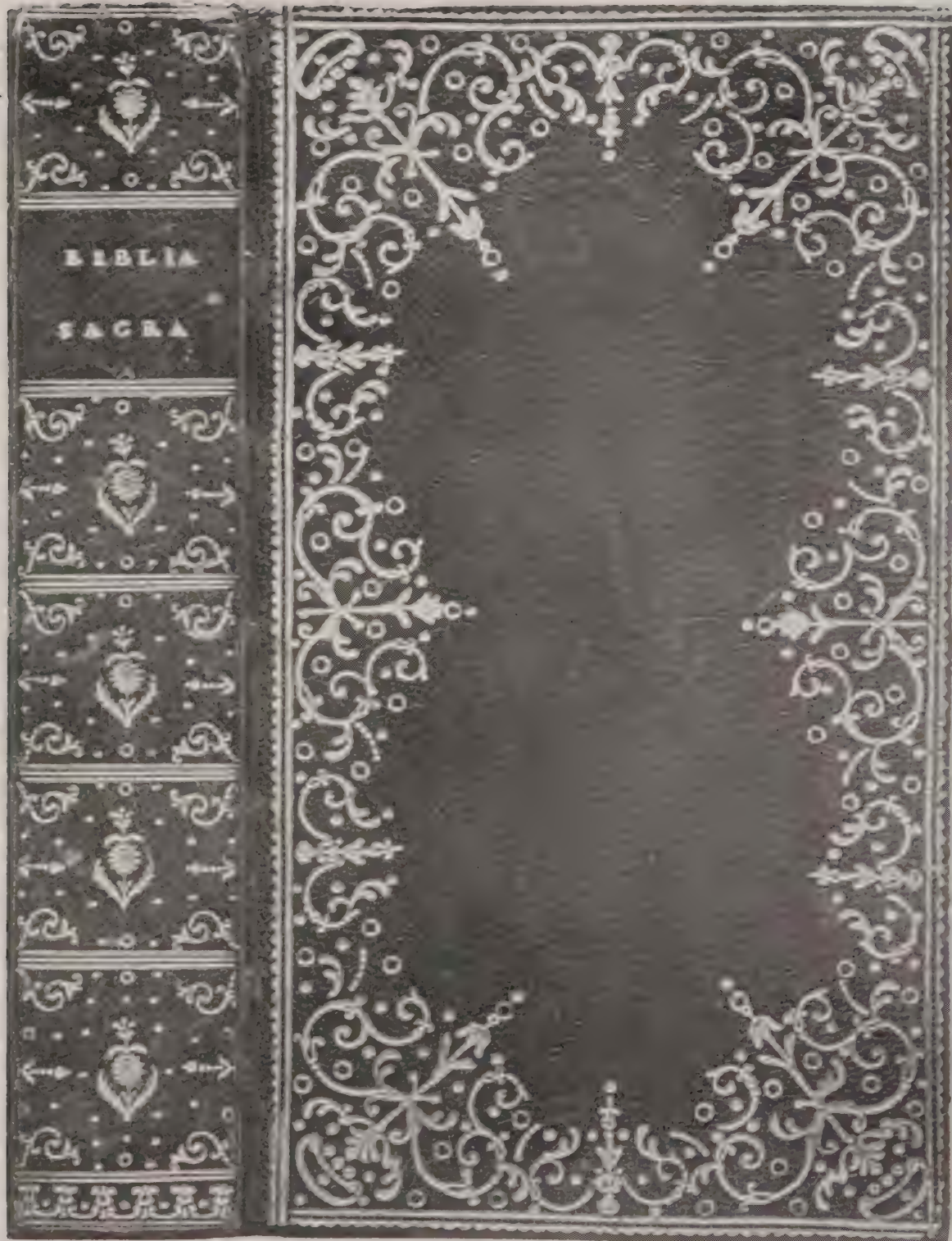
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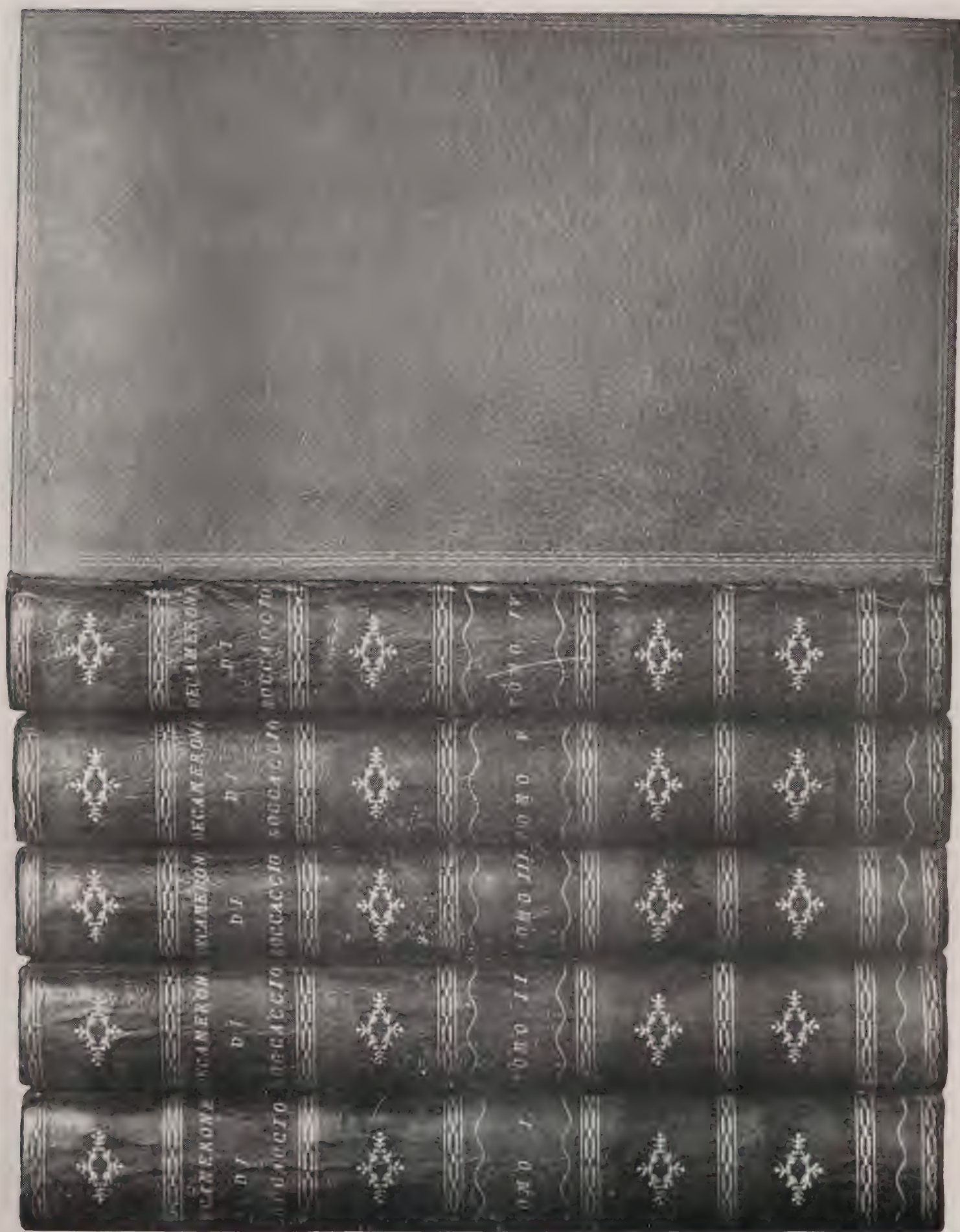
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PLATE IX.



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PLATE X.



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(SEE ILLUSTRATION, PLATE NO. X.)

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See Item No. 117.

PLATE XII.



LE 17 DE FÉVRIER 1783. À une heure et quart le ballon du Duc de Chartres est monté à 3 heures 3 quarts dans une Plaine entre Nerle et Hedouville près Beaumont. M^{te} le Duc de Chartres et plusieurs Seigneurs arriveront à l'heure où le ballon est monté. Le Duc de Nemours, M^{te} de Hedouville et plusieurs autres personnes y sont aussi. Le Duc de Chartres est monté à 4 heures et un quart dans la même Machine en présence des mêmes témoins.

Engraving from
CHARLES AND ROBERT.
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See Item No. 137.

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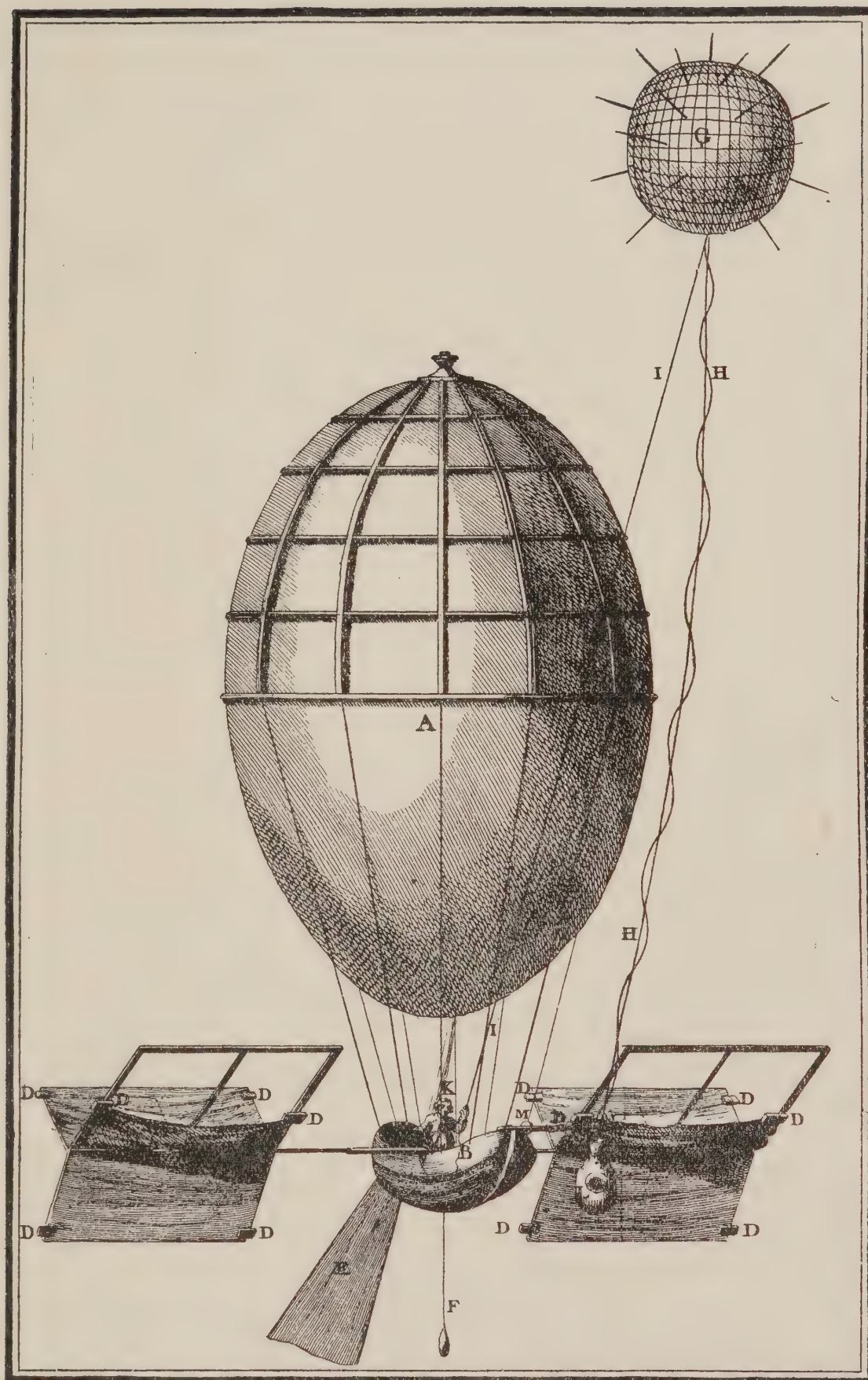
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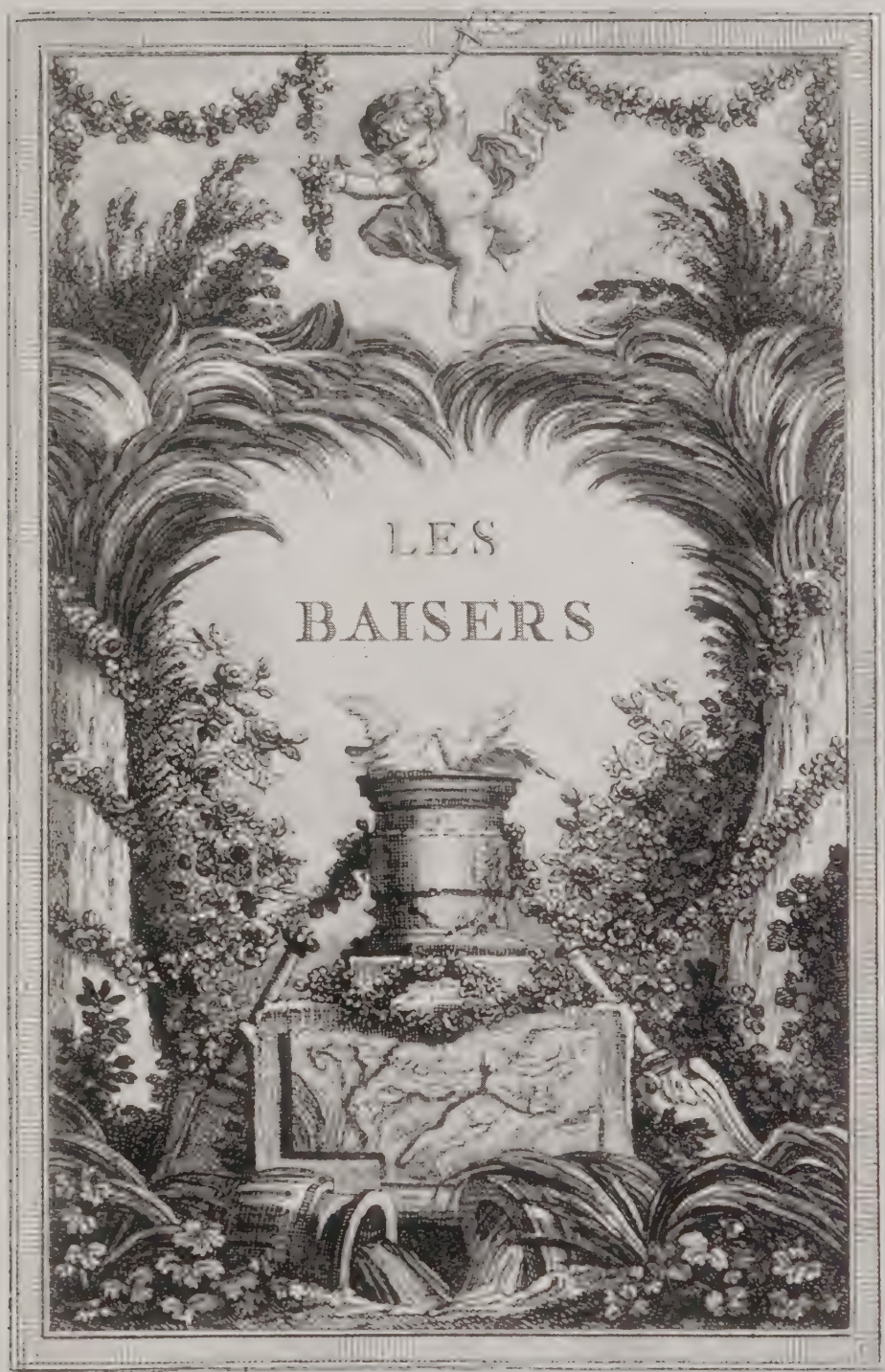
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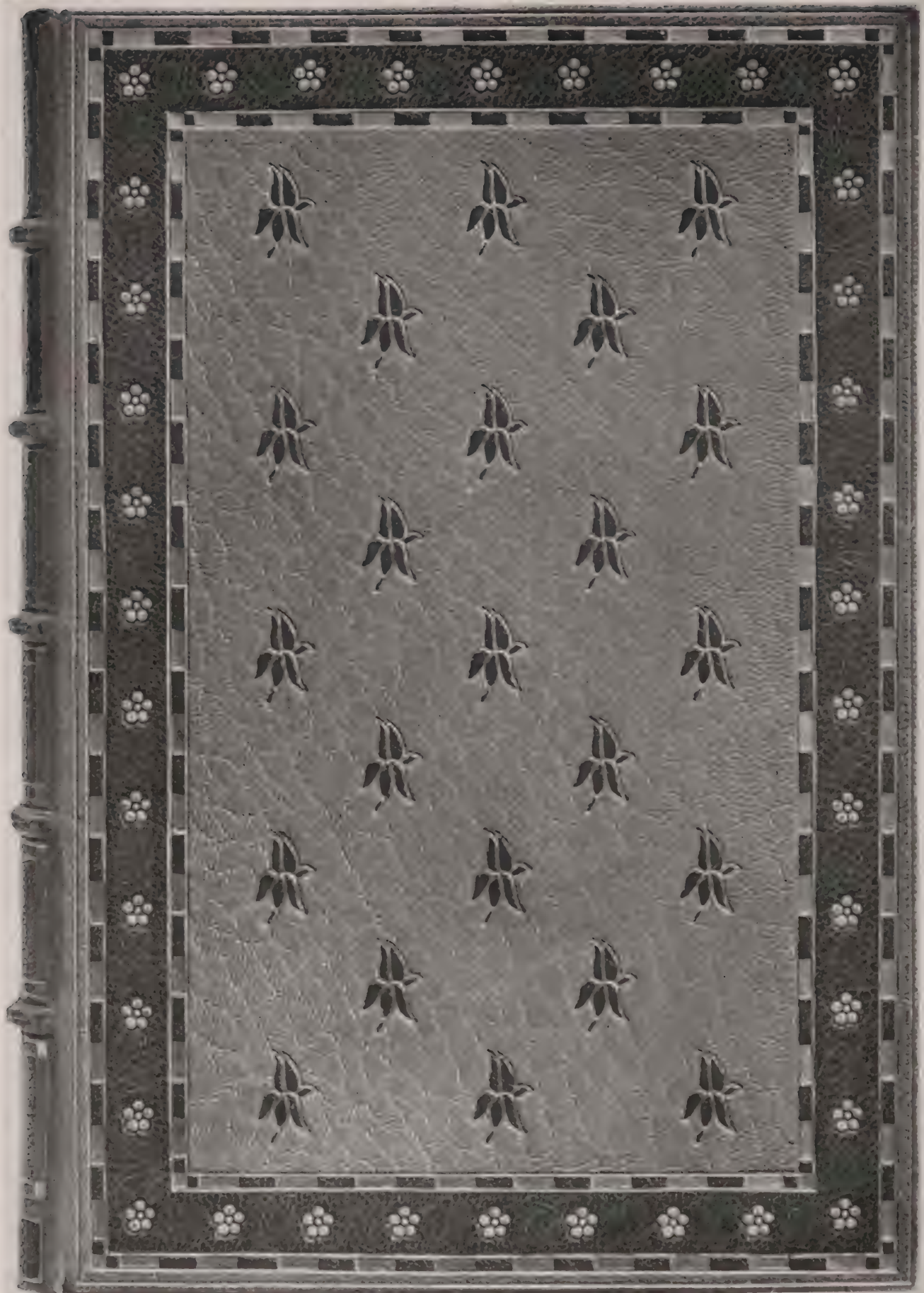
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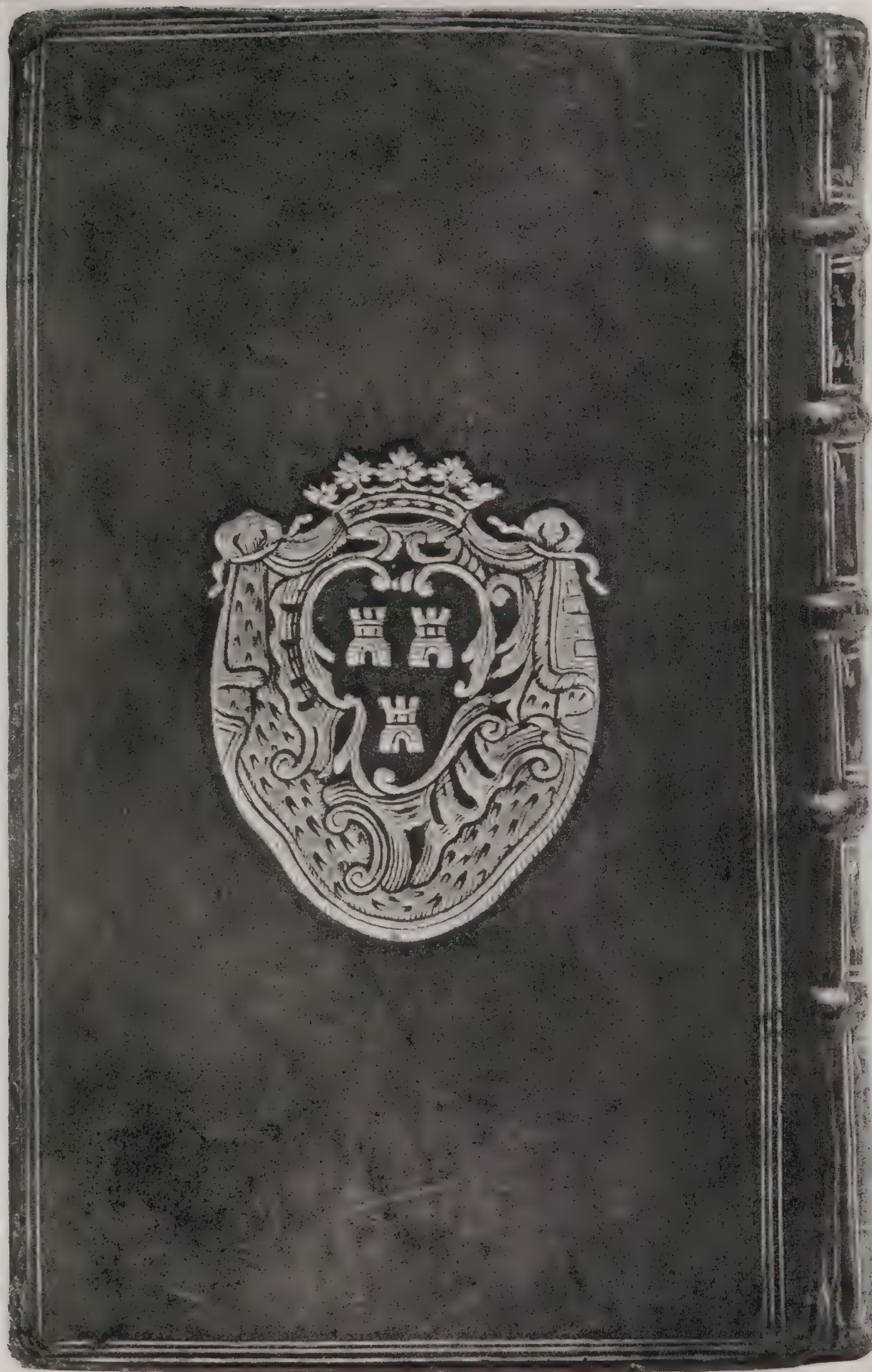
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£10 10s

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Aventures de M. et Mme. Duruof. Les 60 ascensions de Duruof racontées par lui-meme.

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Le Parnasse François, dédié au Roi.

Finely engraved frontispiece by Tardieu, fleuron on the title-page, by Baquoi after Humblot, five vignettes and 12 plates engraved by Crespy.

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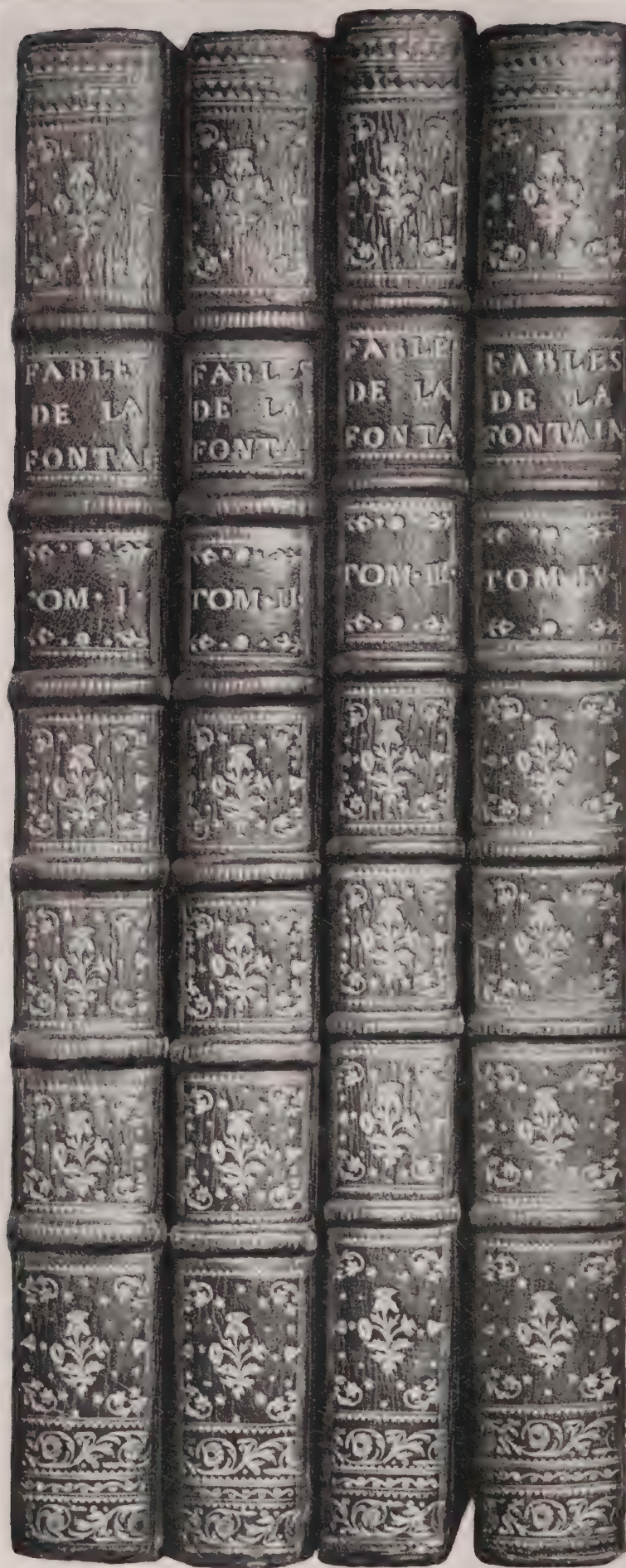
Paris, Barbou, 1765.

£7 10s

PLATE XXVII.



Illustration (reduced) from
LAFONTAINE'S FABLES.
With the famous 276 Oudry plates.
FIRST ISSUE, Paris, 1755-1759.
See Item No. 379.



The contemporary French crimson morocco bindings of
LAFONTAINE'S FABLES.
illustrated by Oudry.
FIRST ISSUE, Paris, 1755-1759.
See Item No. 379.

230 ESTERNO (M. D').

Du vol des oiseaux. Indication des sept lois du vol ramé et des huit lois du vol à voile.

With plates and illustrations.

8vo. Paris, 1864.

10s 6d

231 [EULRIOT.] DUPIAS (A.).

Poëme et Discours. A M. Eulriot, inventeur de l'Aréostat Volant.

8vo. *Half calf, t. e. g.*

Paris, 1840.

£3 3s

232 EUTROPIUS.

Breviarium Historiae Romanae.

With a frontispiece after Eisen by De la Fosse.

Small 8vo. *Old French dark blue morocco, fully gilt back, sides covered with rich decorative tooling, salmon watered silk guards, g. e.*

Paris, Merigot, 1745.

(SEE ILLUSTRATION, PLATE NO. XIX.)

£45

From the Bibliotheca Lamoniana. This book was sold in 1859 at the Libri Sale.

- 233 EXTRAIT de la Gazette de France, De Mardi, 2 Septembre, 1783.

4to. *Half calf, t. e. g. Lille, 1783.*

(SEE ILLUSTRATION OPPOSITE.)

£10 10s

This is a broadside issued by the French Government warning that an invention had just been made of balloons, "in order to avoid the terror that might be occasioned amongst the population by it."

The broadside gives an account of the first two experiments at Annonay and at Paris, 27th August. The people are warned that the experiments are going to be continued with much larger balloons, and the broadside ends as follows: "Those who in future may perceive in the sky, globes such as these (which resemble the aspect of the darkened moon), must be warned that far from being a terrifying phenomenon it is only a machine invariably composed of silk, or light cloth covered with paper, which is incapable of causing harm, and which we may presume will one day be useful to Society."

- 234 FARRE (MARQUIS DE LA).

Poesies. Nouvelle edition considérablement augmentée.

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£2 10s

- 235 FAUJAS DE SAINT-FOND (B.).

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8vo. *Wrappers.*

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8vo. *Half calf, t. e. g.*

Bruxelles, 1784.

£6 6s



EXTRAIT

DE LA GAZETTE DE FRANCE,

Du Mardi 2 Septembre 1783.

ON a fait une découverte dont le Gouvernement juge convenable de donner connoissance, afin de prévenir les terreurs qu'elle pourroit occasionner parmi le Peuple.

En calculant la différence de pesanteur entre l'air appelé inflammable & l'air de notre atmosphère, on a trouvé qu'un ballon rempli de cet air inflammable, devoit s'élever de lui-même vers le Ciel, pour ne s'arrêter qu'au moment où les deux airs feroient en équilibre; ce qui ne peut être qu'à une très-grande hauteur. La première expérience en a été faite à Annonay en Vivarais, par les sieurs Montgolfier, Inventeurs : Un globe de toile & de papier, de 105 pieds de circonférence, rempli d'air inflammable, s'est élevé de lui-même à une hauteur qu'on n'a pu calculer. La même expérience vient d'être renouvelée à Paris (le 27 Août à cinq heures précises du soir) en présence d'un nombre infini de personnes : Un globe de taffetas enduit de gomme élastique, de 36 pieds de tour, s'est élevé du Champ de Mars jusque dans les nues, où on l'a perdu de vue; il a été dirigé par le vent vers le Nord-est, & on ne peut prévoir à quelle distance il sera transporté. On se propose de répéter cette expérience avec des globes beaucoup plus gros. Chacun de ceux qui découvriront dans le

FRONT OF THE BROADSIDE ISSUED BY THE FRENCH GOVERNMENT WARNING PEOPLE
THAT BALLOONS HAD JUST BEEN INVENTED.

Lille, 1783.

See Item No. 233.

237 FAUJAS DE SAINT-FOND (B.).

Description des expériences de la machine aérostatique de MM. de Montgolfier et de celles auxquelles cette découverte a donné lieu.

With 9 finely engraved plates.

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FABLE XVIII.

FABLE XVIII.

LE RENARD ET LA CICOÛNE.

Compere le Renard se mit un jour en frais,
Et retint à diner comme la Cicogne.
Le régal fut petit, & sans beaucoup d'apprêts.

Le galant, pour toute besogne,
Avait un brouet clair, (il vivoit chichement)
Ce brouet fut par lui servi sur une aïelette.
La Cicogne au long bec n'en put attraper miette;
Et le drôle eut lapé le tout en un moment.

Pour se venger de cette tromperie,
A quelque temps de là, la Cicogne le prie.
Volontiers, lui dit-il, car avec mes amis

A page of text and its opposite engraving from
LAFONTAINE'S FABLES.

Paris, 1765-75.

Text and plates entirely engraved.

See Item No. 380.



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(SEE ILLUSTRATION, PLATE NO. XX.)

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(SEE ILLUSTRATION, PLATE NO. XXI.)

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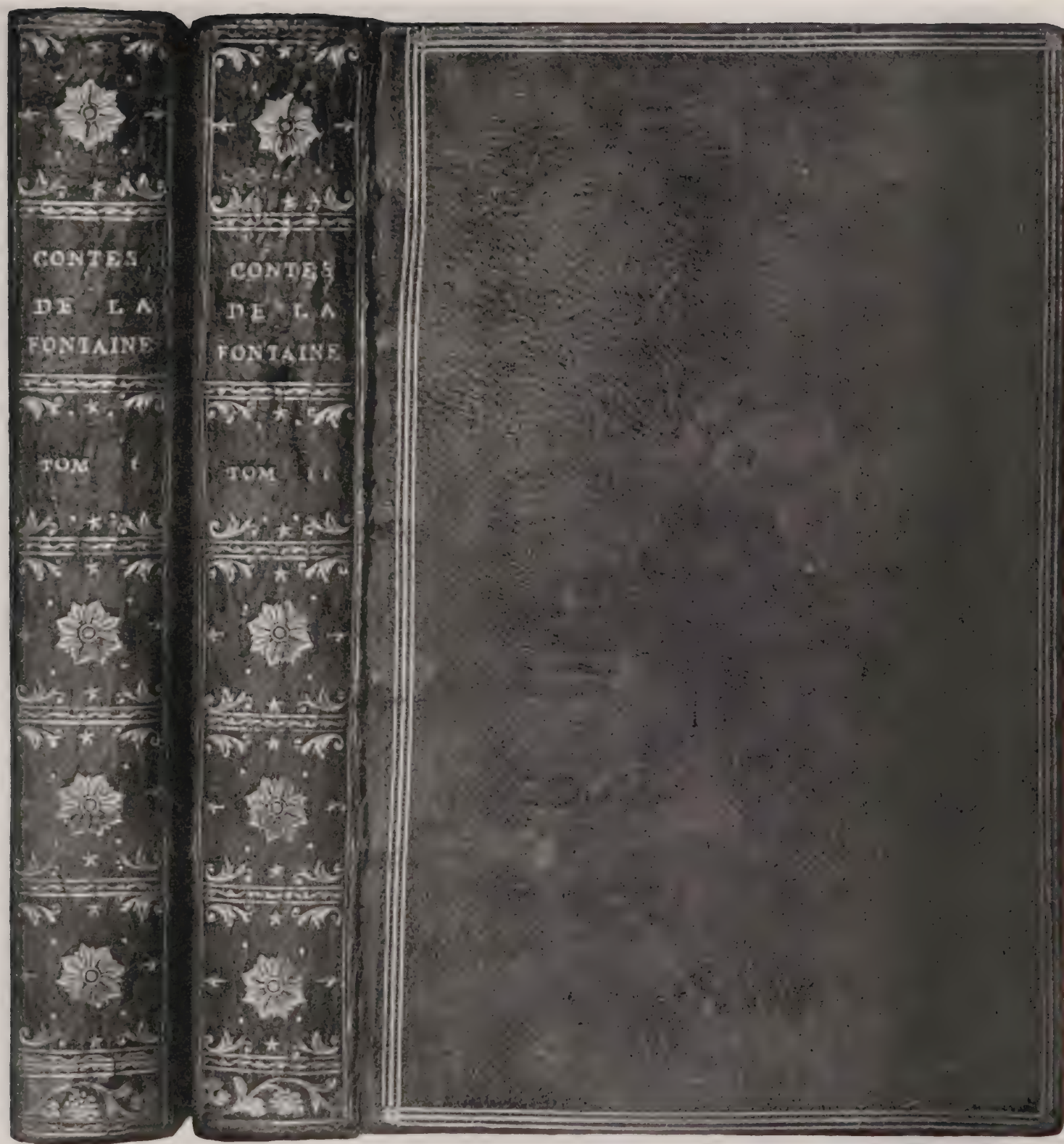
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PLATE XXXI.



The Old French red morocco bindings of
LAFONTAINE'S CONTES ET NOUVELLES.
Paris, 1762.
The Fermiers-Généraux edition.
See Item No. 382.

PLATE XXXII.



A plate from
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Gravé par J. B. Tardieu

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(SEE ILLUSTRATION OVERLEAF.)

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(SEE ILLUSTRATION, PLATE NO. XXIII.)

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DANS
LES AIRS.

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SECONDE EDITION
Revue & corrigée.



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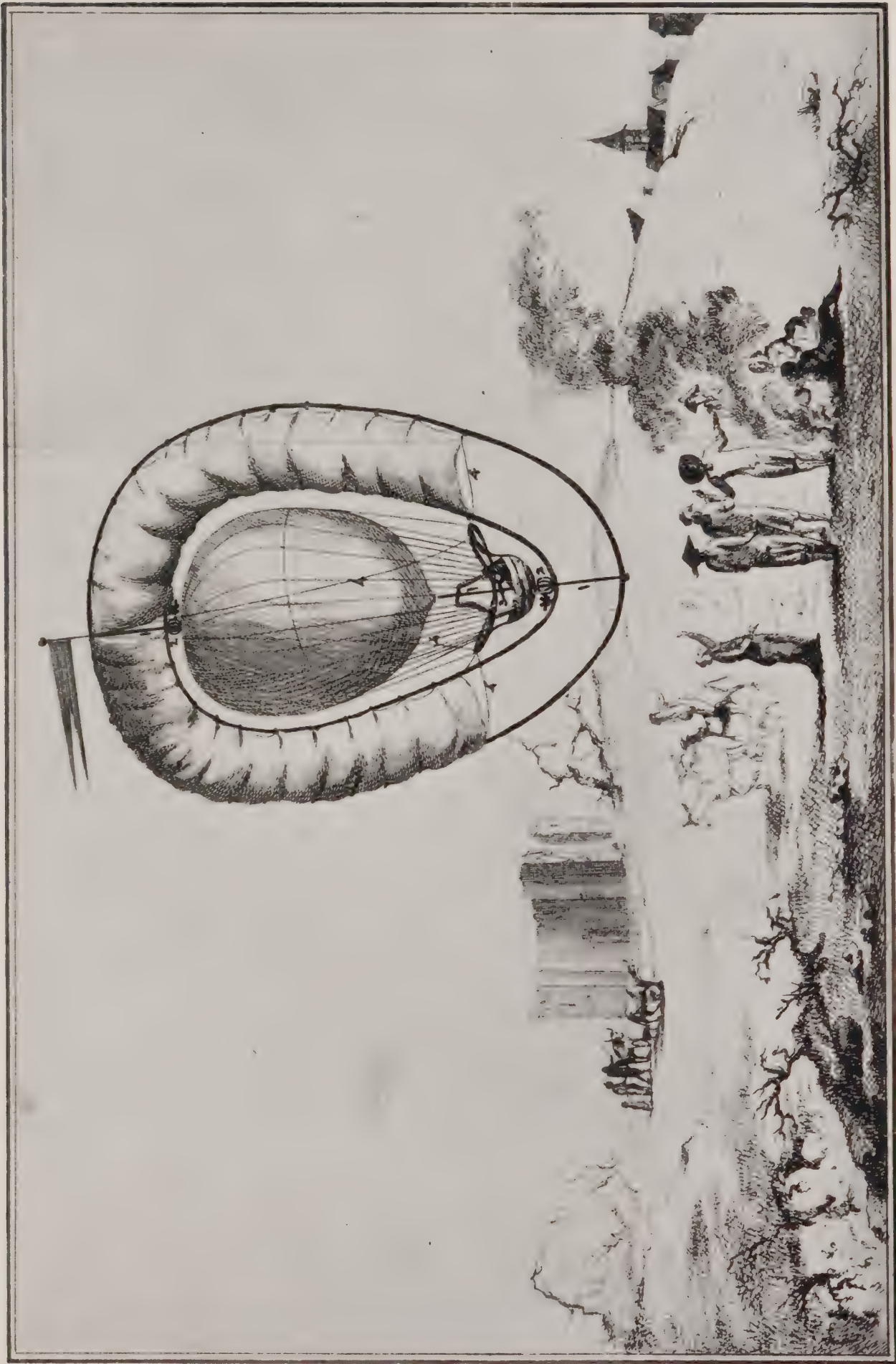
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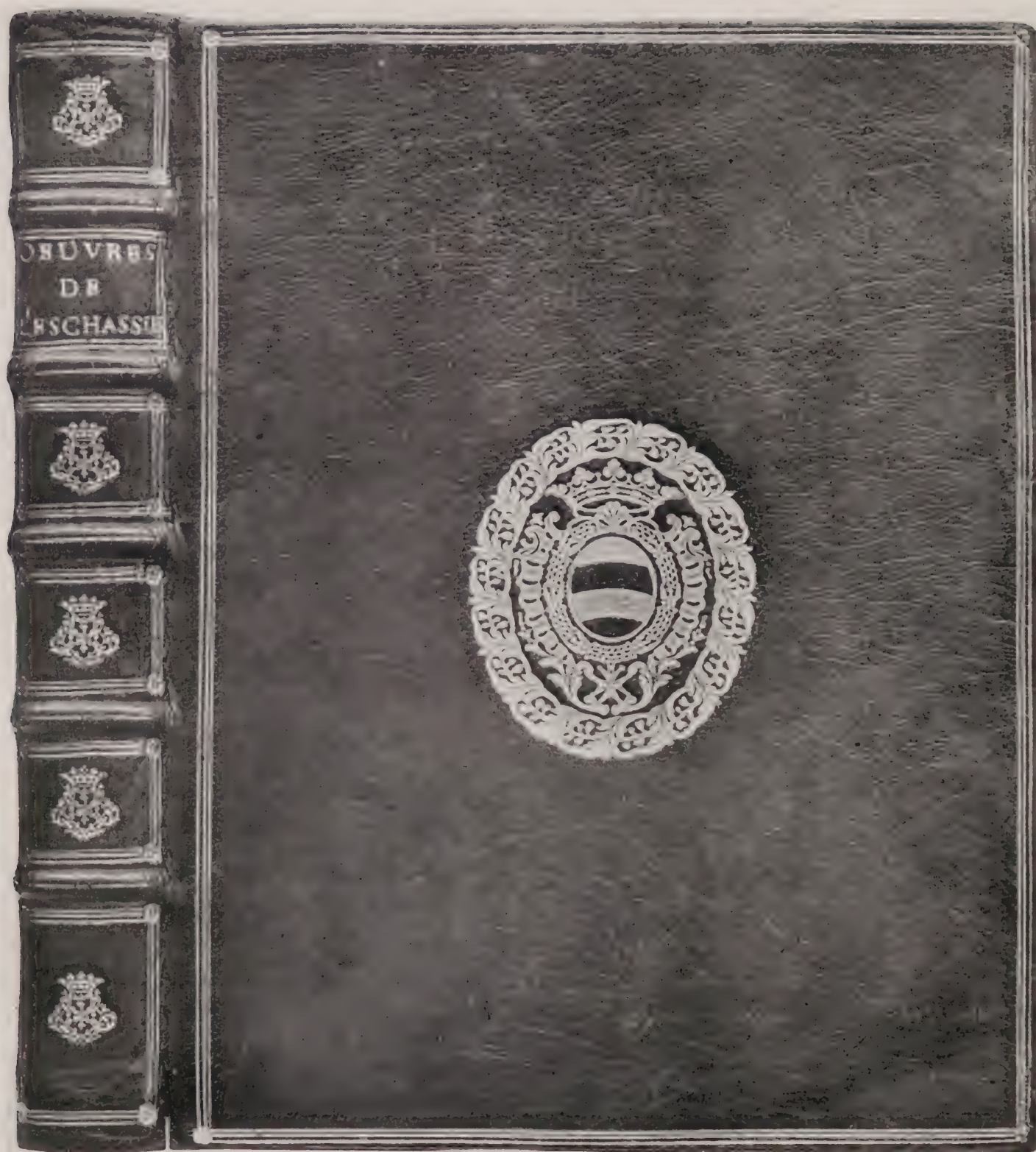
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PLATE XXXVI.



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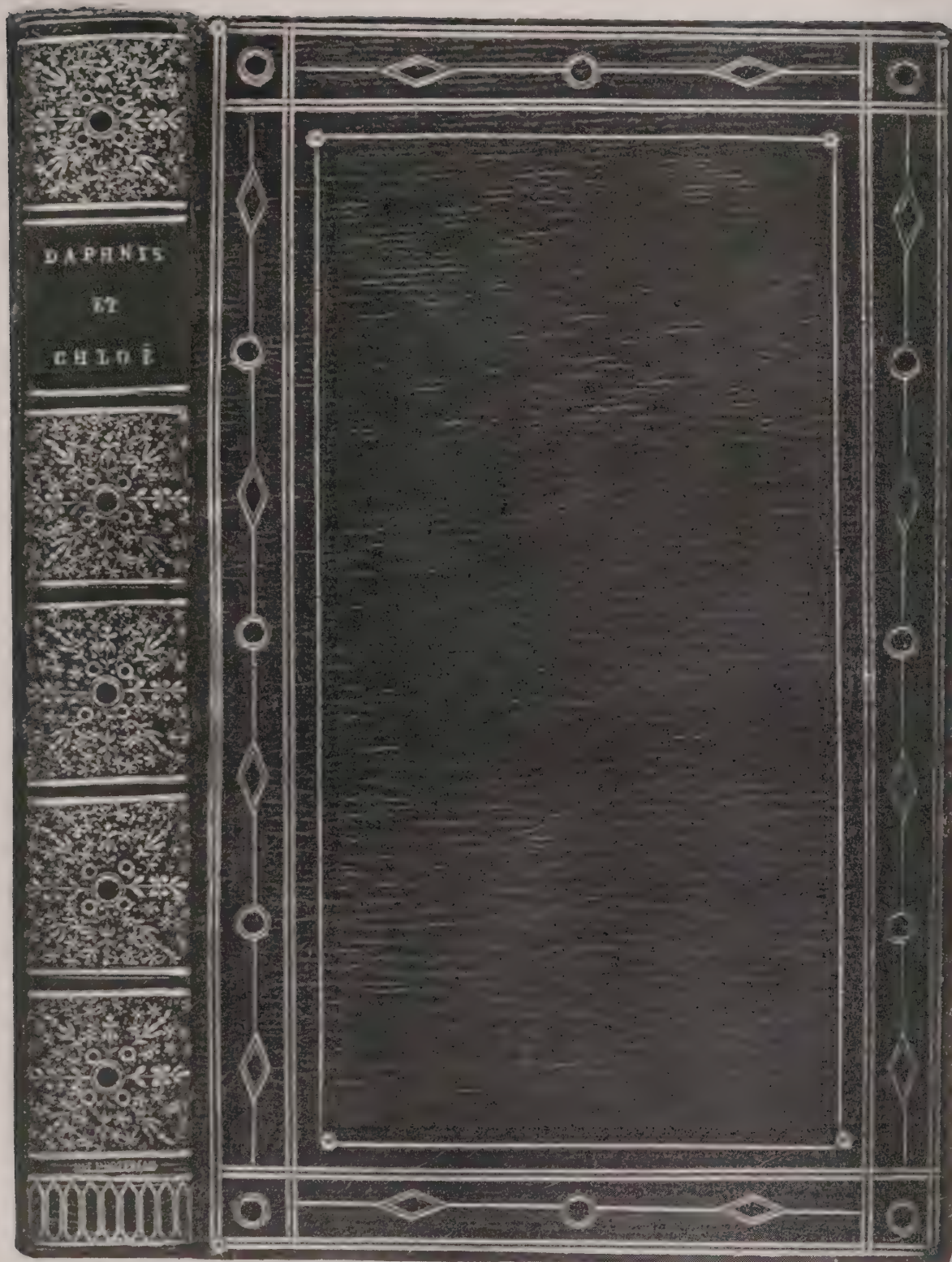
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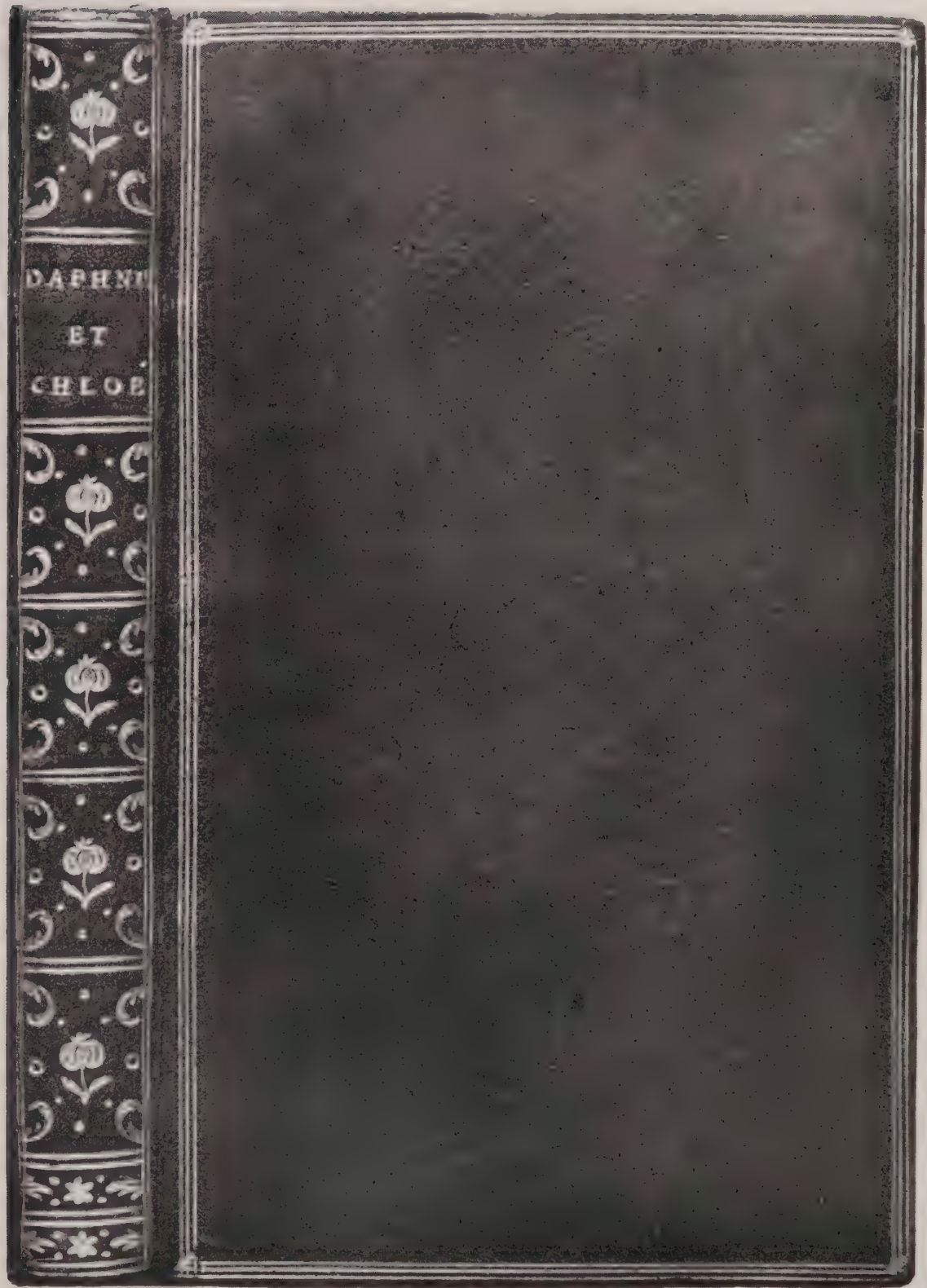
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PLATE XXXVIII.



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(SEE ILLUSTRATION OVERLEAF.)

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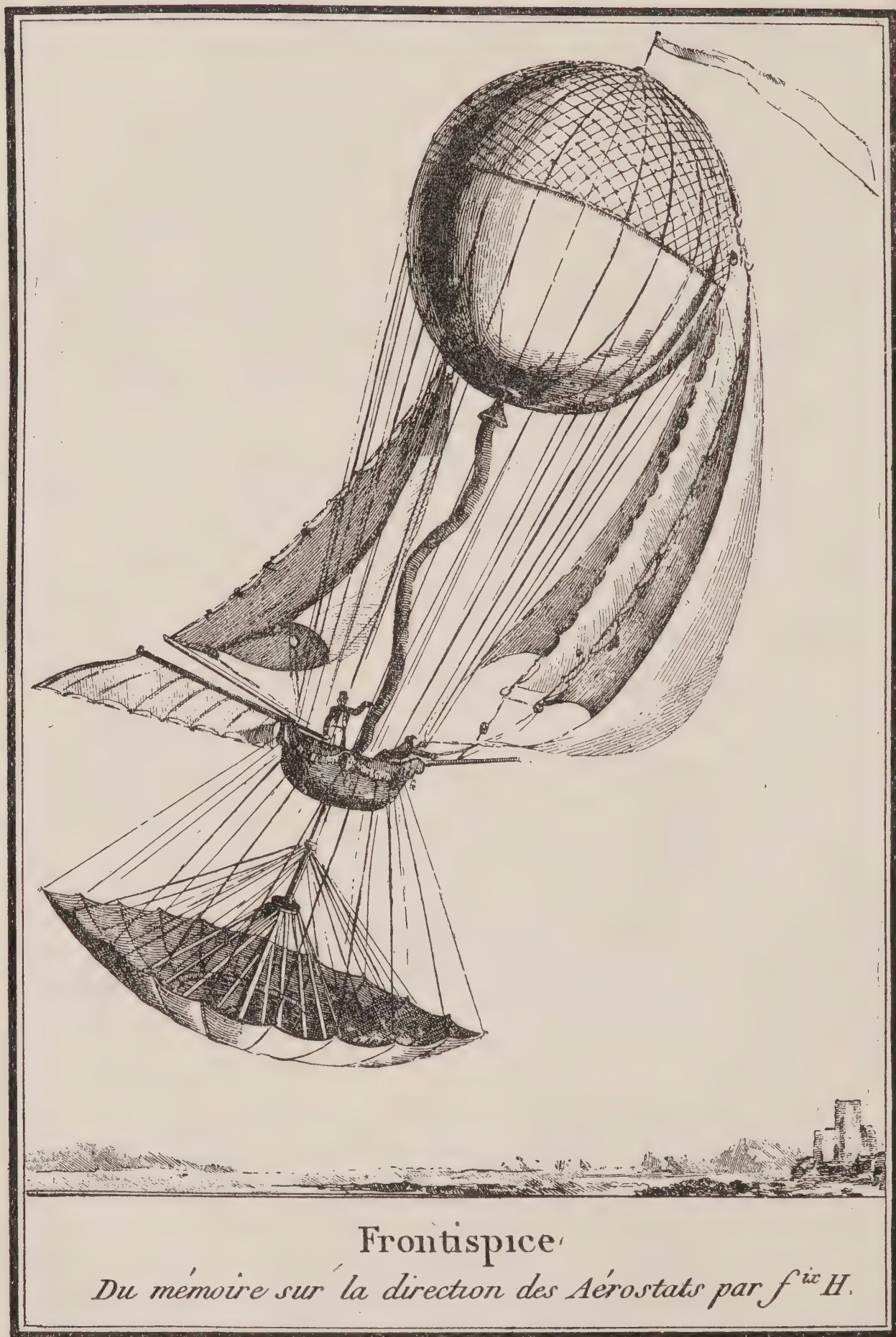
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(SEE ILLUSTRATION, PLATE NO. XXIV.)

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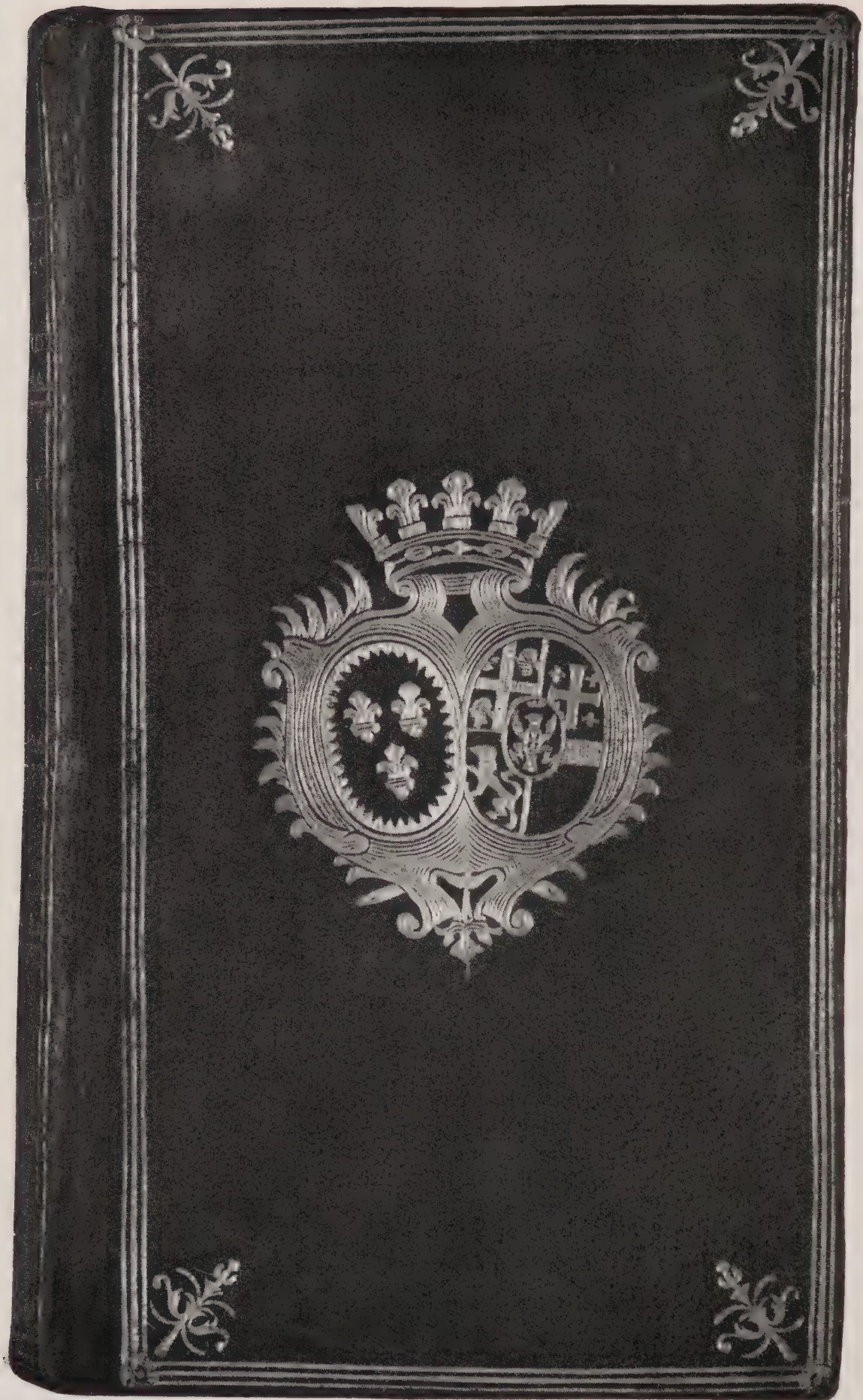
PLATE XXXIX.



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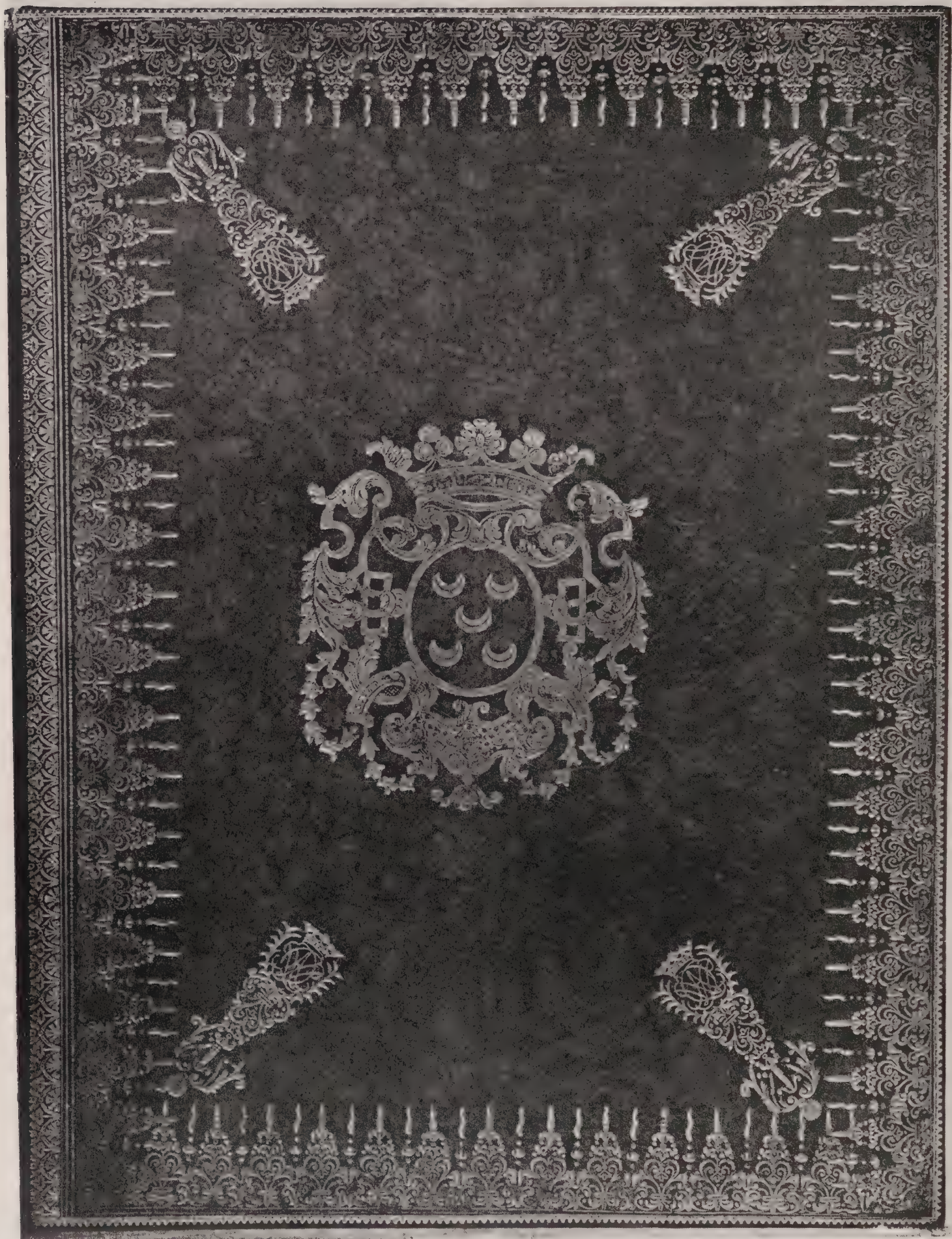


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(SEE ILLUSTRATION, PLATE NO. XXXII.)

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PLATE XLV.

n. 7.



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PLATE XLVI.



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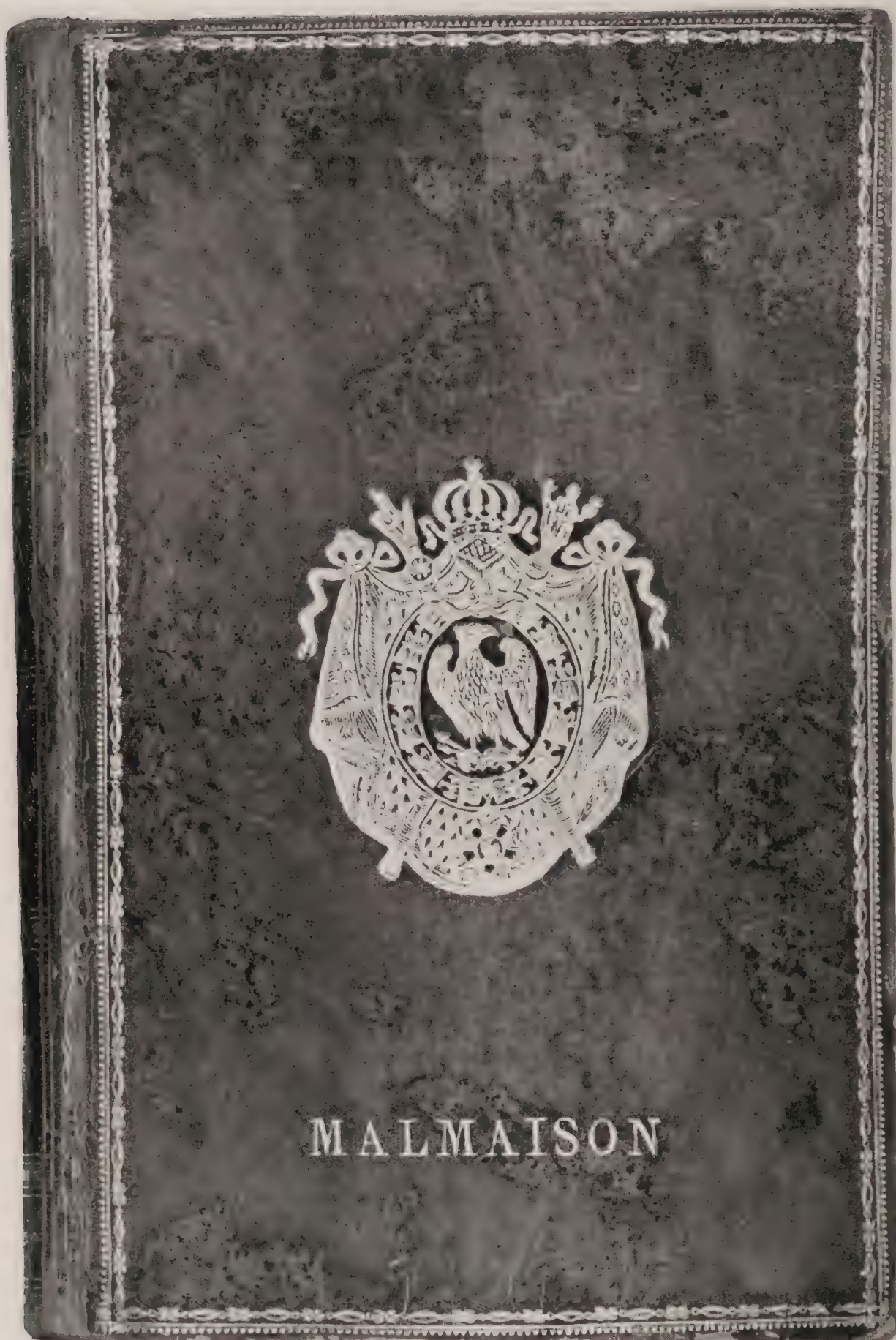
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(SEE ILLUSTRATION, PLATE NO. XXXVII.)

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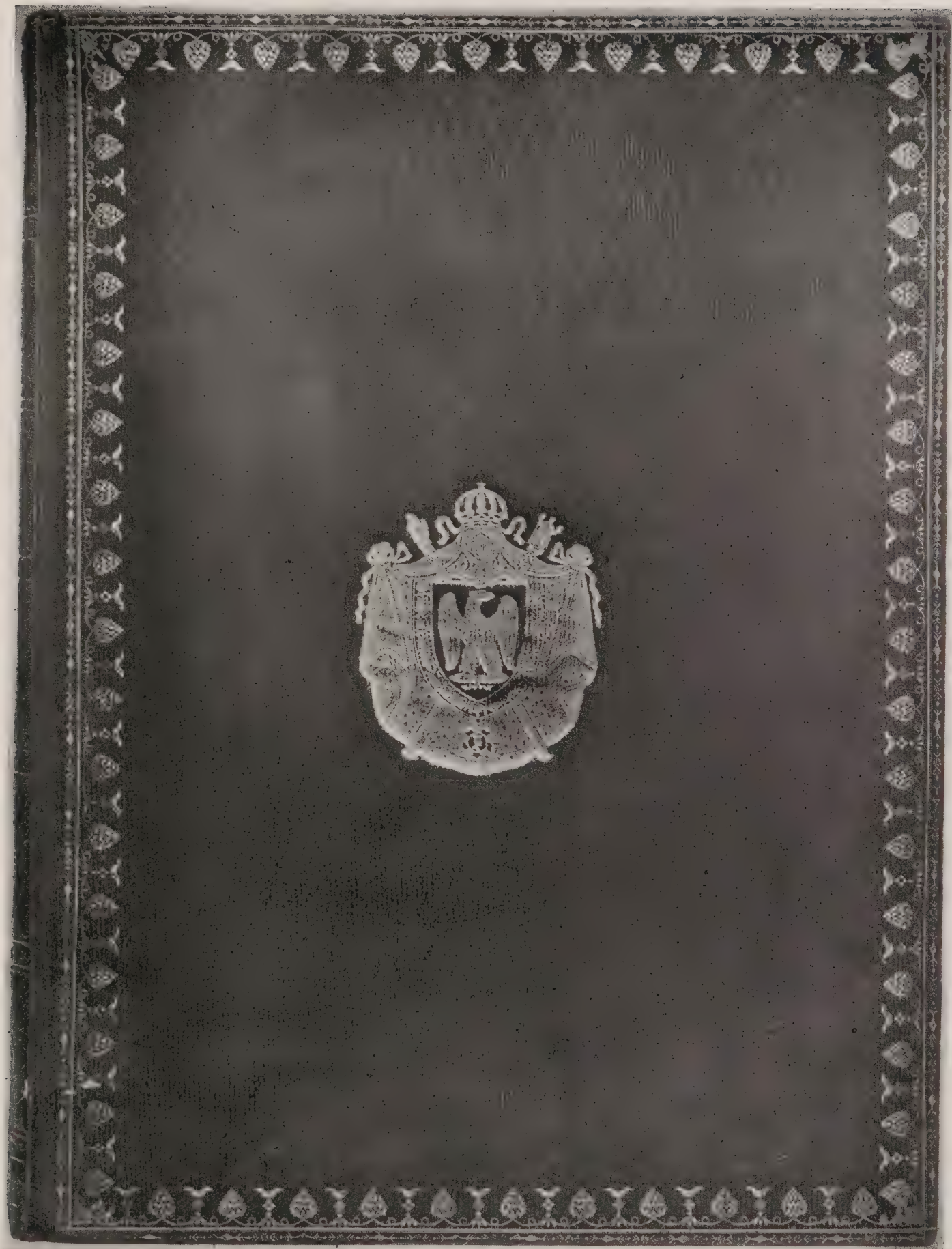
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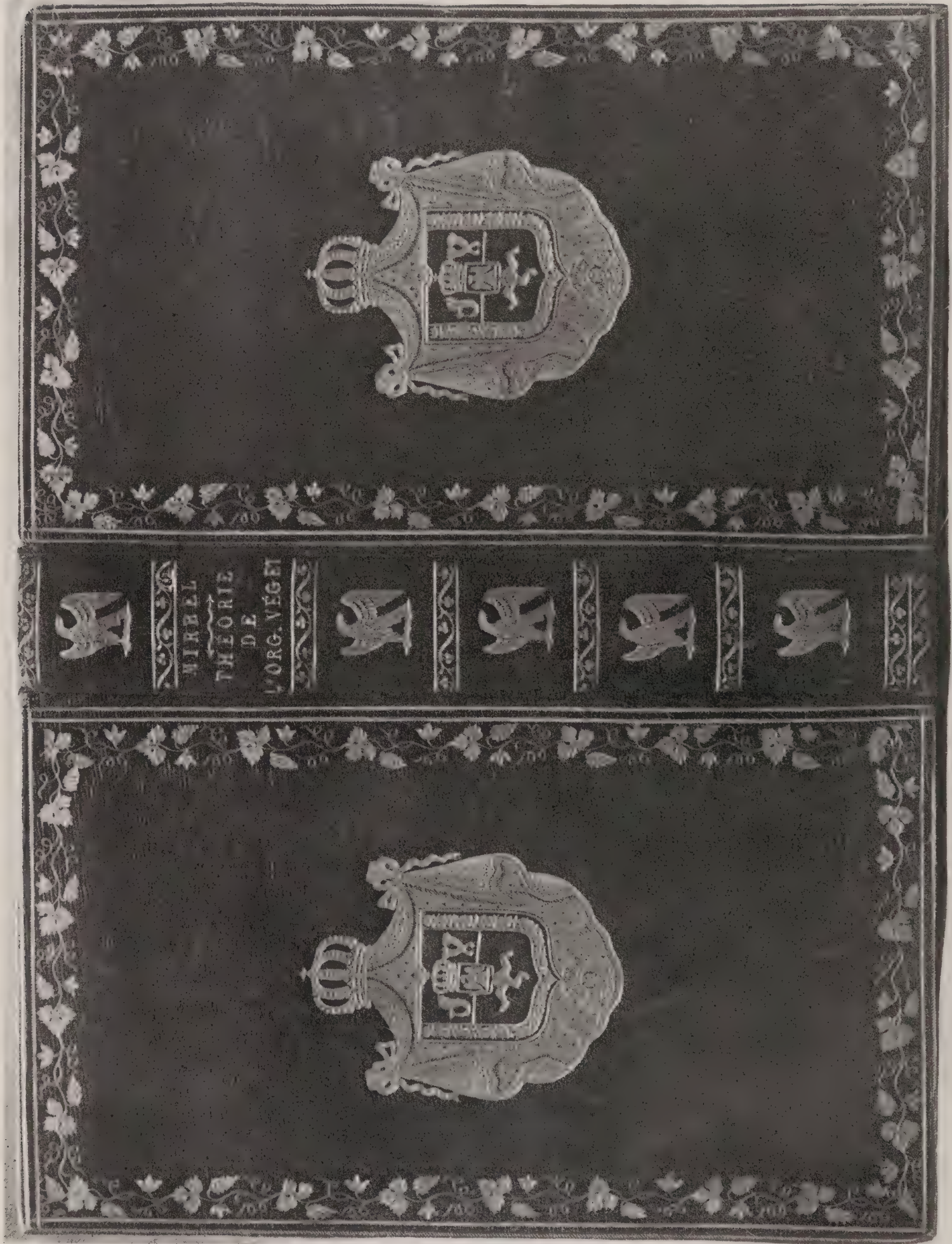
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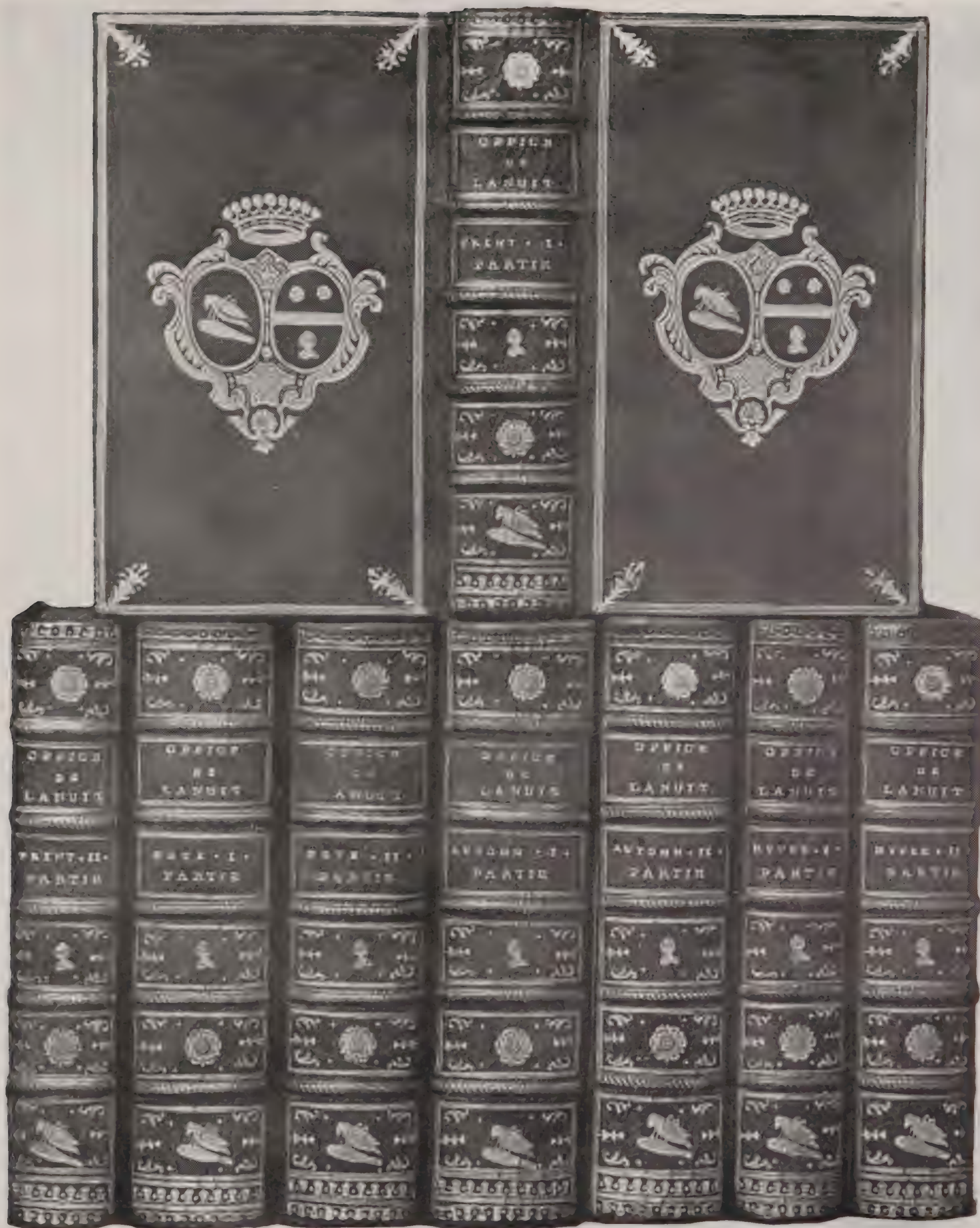
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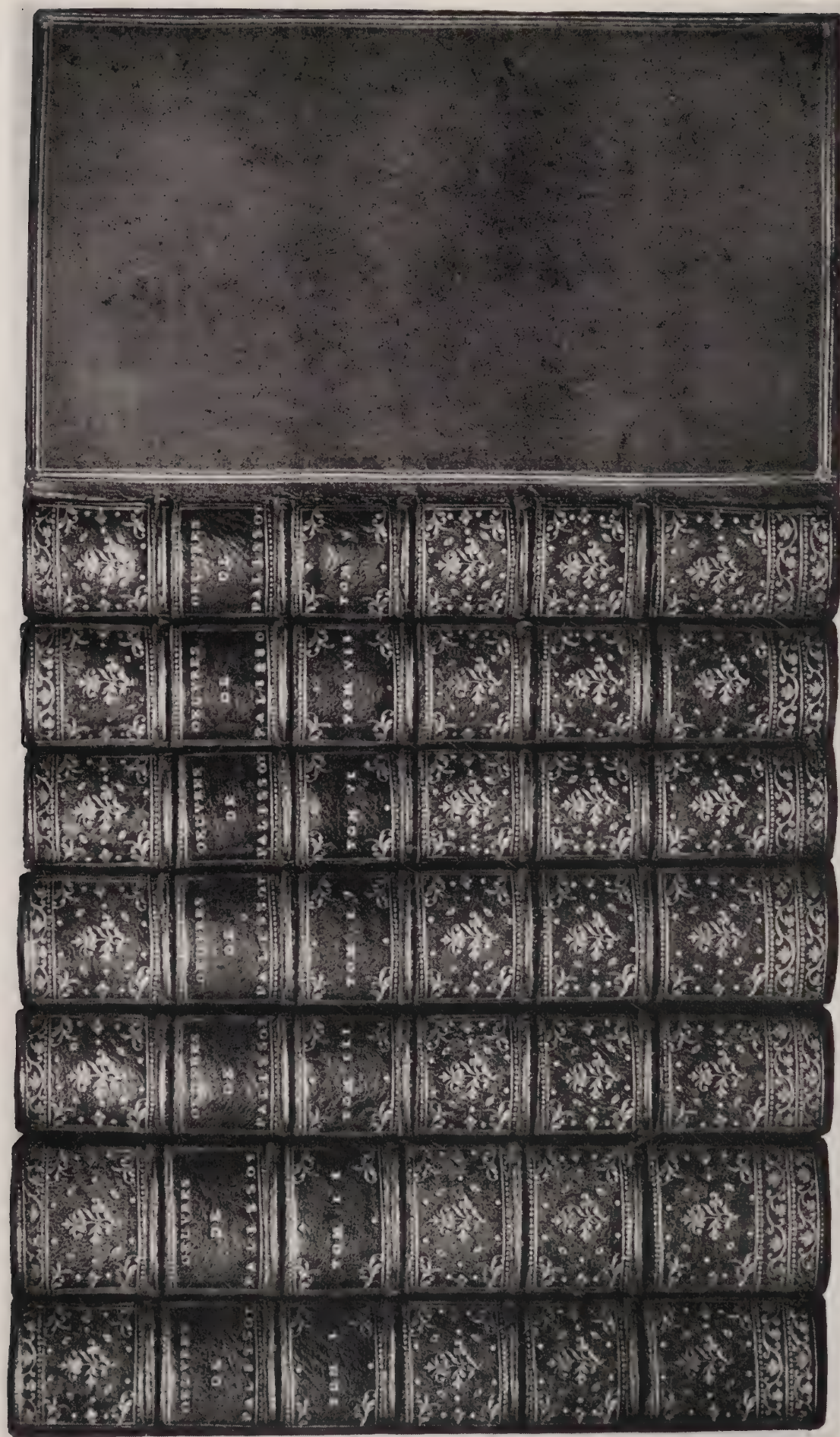


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With 26 magnificent engravings, 24 being after Moreau, 2 after Freudeberg, engraved by Baquoy, Camligue, Dambrun, Delignon, de Launay, Guttenburg, Helman, Malbeste, Martini, Halbou, Patas, Romanet, Thomas, Ingouf, and Bosse.

Folio. *Brown morocco, fillet borders on sides, fully gilt panelled back, inside dentelles, t. e. g.*

Neuwied, 1789.

(SEE ILLUSTRATION, PLATE NO. XLIV.)

£210

List of Contents :—

1. "Déclaration de la Grossesse" (after Moreau).
2. "Les Précautions" (after Moreau).
3. "J'en accepte l'heureux présage" (after Moreau).
4. "N'ayez pas peur, ma bonne amie" (after Moreau).
5. "C'est un Fils, Monsieur" (after Moreau).
6. "Les Petits Parrains" (after Moreau).
7. "Les Délices de la Maternité" (after Moreau).
8. "L'Accord Parfait" (after Moreau).
9. "Le Rendezvous pour Marly" (after Moreau).
10. "Les Adieux" (after Moreau).
11. "La Rencontre au Bois de Boulogne" (after Moreau).
12. "La Dame du Palais de la Reine" (after Moreau).
13. "Le Lever" (after Moreau).
14. "La Petite Toilette" (after Moreau).
15. "La Grande Toilette" (after Moreau).
16. "La Matinée" (after Freudeberg).
17. "La Course des Chevaux" (after Moreau).
18. "Le Pari Gagné" (after Moreau).
19. "La Partie de Wisch" (after Moreau).
20. "Oui ou Non" (after Moreau).
21. "La Surprise" (after Freudeberg).
22. "La Petite Loge" (after Moreau).
23. "La Sortie de l'Opéra" (after Moreau).
24. "Le Souper Fin" (after Moreau).
25. "Le Seigneur chez son Fermier" (after Moreau).
26. "Le vrai Bonheur" (after Moreau).

THE JOURNEY TO THE MOON.

485 MORGHEN (FILIPPO).

Raccolta delle cose piu notabili vedute dal cavaliere Wild scull e dal signor de la Hire nel lor famoso viaggio dalla terra alla luna che sono spiegate nella storia di detto viaggio descritta dal' istesso Wild scull nell' ordine seguente, a designate dal detto signor de la Hire. Esposte in nove rami incisi appresso Filippo Morghen Fiorentino.

With finely engraved title-page, showing the Cavalier Wild Scull and Signor de la Hire descending from their flying machine in the moon, and introducing themselves to its inhabitants, and 9 further engravings.

Oblong folio. *Half morocco, by Rivière.*

(*Naples, XVIIIth Century.*)

(SEE ILLUSTRATION, PLATE NO. XLV.)

£52 10S

First state, see Bruel, "Histoire Aéronautique par les Monuments Peints," where a reproduction of the title in the second state is shown. The remarkable plates show the following:—

1. An Inhabitant of the Moon mounted on a Winged-Serpent, fighting a Porcupine.
2. A New Machine to cut strange wild beasts from head to foot.
3. The coaches which are used in the Moon and which are propelled by sails, a combination of an aeroplane and a motor car.
4. The manner of navigation by means of bellows (and steam) in that Planet.
5. The manner of transporting goods on rafts drawn by Steam Bellows (a kind of steam tug).
6. Water melon used for fishing purposes (a kind of steam trawler).
7. Water melon, which serves as a dwelling house, to protect the inhabitants of the moon from wild beasts.
8. A boat which has as sails the wings of a gigantic bird. (The bird is chained to the masts and to a perch and is kept in good temper by being fed with gigantic snails, a quantity of which are kept on board, while others are being towed behind).
9. House boats, on which the inhabitants of the Moon live, showing at the same time the new manner of calling birds by the sounds of a drum. (A new version of "Dilly, Dilly, come to be killed").

On the title-page the work is dedicated to His Excellency Sir Wm. Hamilton, His Britannic Majesty's Envoy at the Court of Naples, the husband of the famous Lady Hamilton.

486 MOUHY (DE).

Tablettes Dramatiques contenant l'Abrégé de l'Histoire du Théâtre François, l'Etablissement des Théâtres à Paris, un Dictionnaire des Pièces, et l'Abrégé de l'Histoire des Auteurs & des Acteurs dédiées à S.A.M. le Duc d'Orléans.

8vo. *Old French crimson morocco, fully gilt floral back, sides richly covered with floral decoration, inside dentelles, light blue silk guards, g. e.*

Paris, 1752.

£10 10s

487 MOUILLARD (L. C.).

L'empire de l'air. Essai d'Ornithologie appliquée à l'aviation. *With 21 illustrations.*

8vo. *Half morocco. Paris, 1881.*

£1 5s

488 MUNTZ (EUGENE).

Histoire de l'art pendant la Renaissance.

With frontispiece to each volume, coloured frontispiece to Vol. I. Numerous illustrations.

3 vols., 4to. *Half green morocco, gilt, fully gilt backs, t. e. g., by Zaehnsdorf.*

Paris, 1889-1895.

£6 6s

489 MUSEE DANTAN. Galerie des Charges et Croquis des Célèbres de L'Epoque, Avec texte explicatif et biographique.

With curious caricatures in black and white of celebrities of the period.

8vo. *Morocco. Paris, 1839.*

£2 2s

A fine copy of a scarce book.

Among the persons caricatured are the following:—

Balzac, "la Canne de Balzac," Berlioz, Crémieux, Daguerre, Alexandre Dumas, Halévy, Victor Hugo, Liszt, Paganini, Rossini, Strauss, Carle Vernet, Horace Vernet and Vestris.

490 MUSSET (ALFRED DE).

Theatre. Avec une introduction par Jules Lemaitre.

With frontispiece portrait of the author by Boilvin, and 12 plates in two states, after Charles Delor, by Boilvin.

4 vols., 8vo. *Half French morocco, panelled backs, by David.*

Paris, Librairie des Bibliophiles, 1889-91.

£12 15s

One of 20 copies on papier de Chine, with the plates in two states.

"Passion, the spirit of youth, sensibility, a love of beauty, intelligence, esprit, fantasy, eloquence, graceful converse—these were Musset's gifts. He lacked ideas; he lacked the constructive imagination; with great capacities as a writer he had too little of an artist's passion for perfection. His longest narrative in prose, the *Confession d'un Enfant du Siècle*, has borne the lapse of time ill. "J'y ai vomé la vérité," he said. It is not the happiest way of communicating truth, and the moral of the book, that debauchery ends in cynicism, was not left for Musset to discover. Some of his shorter tales have the charm of fancy or the charm of tenderness, with breathings of nature, here and there the musty fragrance of a Louis Quinze boudoir. *Pierre et Camille*, with its deaf-and-dumb lovers, and their baby, who babbles in the presence of the relenting grandfather "Bonjour, papa," has a pretty innocence. *Le Fils de Titien* returns to the theme of fallen art, the ruin of self-indulgence. *Frédéric et Bernerette* and *Mimi Pinson* may be said to have created the poetic literature of the grisette—gay and good, or erring and despairful—making a flower of what had blossomed in the stories of Paul de Kock as a weed.

"His *André del Sarto*, a tragic representation of the great painter betrayed by his wife and his favourite pupil, needed the relief of his happier fantasy. It is in such delicate creations of a world of romance, a world of sunshine and perpetual spring as *On ne badine pas avec l'Amour*, *Les Caprices de Marianne*, *Le Chandelier*, *Il ne faut jurer de rien*, that Musset showed how romantic art could become in a high sense classic by the balance of sensibility and intelligence, of fantasy and passion. The graces of the age of Madame de Pompadour ally themselves here with the freer graces of the Italian Renaissance. Something of the romance of Shakespeare's more poetic comedies mingles with the artificial elegance of Marivaux. Their subject is love, and still repeated love; sentiment is relieved by the timbered barques to a land that lies not very far from the Illyria and Bohemia and Arden forest of our own great enchanter."—Dowden.

PLATE LIII.



Papillon de la Ferté, Extrait sur la Vie des Peintres.

2 Vols. Paris, 1776.

In old French crimson morocco with the arms of Marie Adelaide, eldest daughter of Louis XV.

See Item No. 533.

PLATE LIV.



The Feast of Tabernacles, as celebrated by the Spanish and Portuguese Jews of Amsterdam in the Eighteenth Century.
An engraving from Bernard Picart's *Scènes de la Vie Juive*, dessinées d'après Nature. (1663-1733).
Paris, 1884.
See Item No. 544.

NAPOLEON'S BIBLES.

491 [NAPOLEON I.]

The Set of two Bibles (French and Latin) from Napoleon's Library at Malmaison, bound uniformly by Napoleon's binder (Bozerian).

2 vols., small 8vo. *Blue morocco, with borders on sides, gilt back, inside dentelles, g. e., with Napoleon's Arms on the sides (in two morocco cases).*

Cologne, 1630 and 1739.

(SEE ILLUSTRATION, PLATE NO. XLVI.)

£750

On the fly-leaf of the French Bible, bearing the title "La Sainte Bible, Cologne, 1739, are the words in the writing of the Earl of Leitrim "From Napoleon's Private Library at Malmaison."

We know that Napoleon had at Malmaison fifteen volumes under "Division I. Religion" on the 22nd June, 1815. In fact, we find that in the list of Napoleon's Books at Malmaison, which has been commented upon by Mouravitz in his "Napoléon Bibliophile" (p. 98), Napoleon's Bible at Malmaison is specially mentioned.

"On the subject of religion, Bonaparte's ideas were very vague. 'My reason,' said he, 'makes me incredulous respecting many things; but the impressions of my childhood and early youth throw me into uncertainty.' He was very fond of talking of religion. In Italy, in Egypt, and on board the Orient and the Muiron, I have known him to take part in very animated conversations on this subject. He readily yielded up all that was proved against religion as the work of men and time: but he would not hear of materialism. I recollect that, one fine night, when he was on deck with some persons who were arguing in favour of materialism, Bonaparte raised his hand to heaven, and pointing to the stars, said, 'You may talk as long as you please, gentlemen, but who made all that?' The perpetuity of a name in the memory of man was to him the immortality of the soul. He was perfectly tolerant towards every variety of religious faith."—M. de Bourrienne's "Memoirs of Napoleon Bonaparte," p. 288.

"At this period a powerful party urged Bonaparte to break with the Pope, and to establish a Gallican church, the head of which should reside in France. They thought to flatter his ambition by indicating to him a new source of power, which might establish a point of comparison between him and the first Roman emperors. But his ideas did not coincide with theirs on this subject. 'I am convinced,' said he, 'that a part of France would become Protestant, especially if I were to favour that disposition. I am also certain that the much greater portion

(Continued over)

NAPOLEON I—*continued*.

would remain Catholic, and would oppose, with the greatest zeal and fervour, the schism of a part of their fellow-citizens. I dread the religious quarrels, the family dissensions, and the public distractions, which such a state of things would inevitably occasion. In reviving a religion which has always prevailed in the country, and which still prevails in the hearts of the people; and in giving the liberty of exercising their worship to the minority, I shall satisfy every one.'"

"The First Consul, taking a superior view of the state of France, considered that the re-establishment of religious worship would prove a powerful support to his government: and he had been occupied ever since the commencement of 1801, in preparing a Concordat with the Pope. It was signed in the month of July, in the same year. It required some time to enable the parties to come to an understanding on the subject."—M. de Bourrienne's "Memoirs of Napoleon Bonaparte," p. 52.

NAPOLEON'S FAMILY TREE.

492 [NAPOLEON BONAPARTE.] GEANT (CAPTAIN).

Arbre Généalogique en mémoire contenant des détails sur la famille Bonaparte, noble et patricienne de Florence, à dater de l'an 1241, jusqu' 'an 24 X^{bre}. 1799, époque de la mort de son dernier rejetton en Toscane, présentés humblement et respectueusement à Sa Majesté Impériale et Royale Napoléon le Grand, par son très dévoué très obéissant et très fidèle serviteur et sujet, Geant, Capitaine, aide de Camp.

Manuscript (in Italian) with dedicatory title-page in French, signed by Captain Geant, who prepared the work expressly for Napoleon.

With large manuscript genealogical tree in water colour, with black and gold ornamental border.

65 pp., folio. *Crimson morocco binding with gilt border and gilt Imperial Arms of Napoleon on sides, gilt inside dentelles, blue silk doublures and fly-leaves. From the Library of the Emperor Napoleon and Louis Napoleon Bonaparte.*

Circa, 1806.

(SEE ILLUSTRATION, PLATE NO. XLVII.)

£150

This unique genealogy, specially prepared for Napoleon by his "aide-de-camp," and cherished by the newly crowned "Petit Caporal" himself, is of great importance and immense interest to the collector of Napoleonic treasures as well

[NAPOLEON BONAPARTE] : GEANT (CAPTAIN)—*continued*

as to the student of his family history. For a time it formed part of his own library, and subsequently passed to that of Louis Napoleon; carrying to the reader its message—no doubt of supreme worldly consolation to the “Corsican upstart”—that he could claim to possess good patrician blood in his veins, in spite of the taunts of his detractors.

The Bonapartes originally came from Florence, where a number of documents in the municipal archives bear testimony to the public work performed by many members of that family. The lineage is traceable from the early thirteenth century, when one Bonaparte of San Nicolao came into prominence in 1241. The writer of his family history points out that the Bonaparte family probably dates back much further than that time; but, as in the case of other Florentine families, there is no record extant before the establishment of the Florentine Republic.

Even the celebrated Medici were unknown at the time of the warring factions, when Florence first obtained her independence.

Bonaparte of San Nicolas lived in those stormy days of the feuds between Guelph and Ghibelline; and Bonaparte was one of the most dreaded warriors of his day, just as his great descendant was destined to become. The Bonapartes were partisans of the Ghibellines: it was not surprising, therefore, that when the Guelphs triumphed for a time, they should mercilessly call to account all those who had assisted the opposing faction. Bonaparte of San Nicolao, however, was comparatively lightly let off with imprisonment and banishment from the Republic. The various members of the family then scattered: some went to Tuscany; others became established at Samminiato; some branches of a later generation returned to Florence when peace was restored; while another found its way to Corsica.

The interesting account, in Italian, is based upon researches made amongst authentic documents in the Florentine archives, inscriptions on tombs, etc., and shows that there were several learned and notable members of the family known for centuries before the greatest member flashed upon the horizon.

The large folding genealogical table is beautifully executed, and traces the family from the years 1241 to 1799.

FROM NAPOLEON'S FAVOURITE LIBRARY AT LA MALMAISON.

493 [NAPOLEON BONAPARTE.]

Formulaire Pharmaceutique à l'Usage des Hopitaux Militaires.

8vo. *Full contemporary French calf, gilt back, with the large Arms on the sides of the Emperor Napoleon, gilt tooled, and the word “Malmaison” in gilt letters on the front cover.*

Paris, 1804.

(SEE ILLUSTRATION, PLATE NO. XLVIII.)

£52

Enclosed in slip case.

FROM NAPOLEON'S FAVOURITE LIBRARY AT LA MALMAISON.

494 [NAPOLEON BONAPARTE.]

GUIBERT (G. A. H.).

Journal d'un Voyage en Allemagne fait en 1773. Vol. I.
(only).

8vo. *Full contemporary French calf, gilt back, with the large Arms on the sides of the Emperor Napoleon, gilt tooled, and the word "Malmaison" in gilt letters on the front cover.*

Paris, 1803.

£21

PORTRAITS OF THE ORIGINAL MEMBERS OF THE LEGION OF HONOUR.

495 [NAPOLEON BONAPARTE.]

Meyer's Collection of the Heroes to whom the Legion of Honour was given.

The first portrait consists of Napoleon himself, the second Joseph, the third Louis, etc., etc. 119 portraits in all.

2 vols., 4to. *Bound in full straight-grain red morocco, elaborately gilt, with the Arms of Napoleon on sides.*

Paris, N.D.

(SEE ILLUSTRATION, PLATE NO. XLIX.)

£125

This is an excessively rare book in such good condition.

496 [NAPOLEON BONAPARTE.]

ROBERT. Memoire sur la topographie physique et medicale de Malte, suivi de l'histoire des maladies qui ont régné dans cette ville parmi les troupes françaises, sur la fin de l'an 6, et pendant les années 7 et 8.

8vo. *Marbled calf, fillet gilt borders on sides, gilt back, with Arms of Napoleon on sides and the word "Malmaison" in gilt letters on front cover.*

Paris, Didot, l'Ainé, An XI (1802).

£35

497 [NAPOLEON BONAPARTE.]

LAVALLÉE (J.) and BRION (LOUIS, PERE ET FILS).

Voyage dans les Departemens de la France.

With maps and plates.

8vo. *Contemporary mottled calf, with the Crowned "N" in a wreath, in one of the panels, the sides containing the Arms of Napoleon gilt tooled in centre, m. e.*

Paris, 1801.

£25

Contains the Royal Library Stamp on title.

498 [NAPOLEON BONAPARTE.]

DUMAIR SAIS (M.).

Des Tropes ou des Differens Sens dans lesquels on peut prendre un meme mot dans une meme Langue.

Small 8vo. *Contemporary calf, gilt back, with the Crowned "N" surrounded by a wreath in the panels, with his Arms gilt tooled in centre on sides, m. e.*

Paris, 1803.

£15 15s

THE EUROPEAN ROADS FOR THE FATEFUL YEAR 1812, THE YEAR OF THE
RUSSIAN CAMPAIGN.

499 [NAPOLEON BONAPARTE.]

Postes Impériales. Etat Général des Routes de Poste de l'Empire Français, du Royaume d'Italie et de la Confédération du Rhin, dressé par Ordre du Conseil d'Administration, pour l'an 1812.

8vo. *Old French red morocco gilt, with the Arms of Napoleon tooled in gilt in centre of sides, ornamental gilt back, with Napoleon's emblems, the Crowned Eagle and Bees, g. e.*

Paris, 1812.

£52 10s

FROM THE LIBRARY OF THE EMPEROR NAPOLEON.

500 [NAPOLEON BONAPARTE.]

Catullus, Tibullus et Propertius, ex recensione Joannis Georgii Graevii.

Thick 8vo. *Full French red morocco, with the initial N tooled in gilt in the corners and the Arms of Napoleon in gilt in centre of sides, gilt back, g. e.*

Utrecht, 1680.

£38

WITH NAPOLEON'S ARMS.

501 [NAPOLEON BONAPARTE.]

BERTHIER (GENERAL ALEXANDER).

Relation de la Bataille de Marengo, Gagnée le 25 Prairial an 8, par Napoléon Bonaparte, Premier Consul, Commandant en personne l'Armée Française de Réserve, sur les Autrichiens, aux ordres du Lieutenant-Général Mélas.

With engraved frontispiece and numerous maps and views.

[NAPOLEON BONAPARTE] : BERTHIER (GENERAL ALEXANDER)—*continued.*

4to. *Beautifully bound in French marbled calf, for presentation. The volume bears full borders of laurel leaves with symbolical devices on the back of the Imperial Eagle, a hand writing, a laurel wreath, and two swords within a wreath. Inside dentelles, with the Arms on sides of the Emperor Napoleon.*

Paris, Imprimerie Imperiale, 1806.

£21

502 [NAPOLEON BONAPARTE.]

ESMÉNARD. *Le Triomphe de Trajan, Tragédie-Lyrique en trois actes, représentée pour la première fois, sur le théâtre de l'Académie Impériale de Musique, en octobre 1807.*

4to. *Contemporary crimson boards, gilt, with the Arms of Napoleon in centre of sides tooled in gilt.*

Paris, Ballard, 1807.

£21

FROM NAPOLEON'S LIBRARY AT ST. HELENA.

503 [NAPOLEON BONAPARTE.]

BEATSON (ALEX.).

Tracts relative to the Island of St. Helena, written during a residence of five years.

With 6 aquatint views after Samuel Davis by William Daniell.

4to. *Morocco. London, 1816.*

£35

On title-page is the cachet of the St. Helena Library, and on top of title, L'Empereur Napoleon, probably in the hand of his valet.

The volume was afterwards in the possession of Marchand, who has written:—

“Témoignage d'affection à Oscar d'Hautpoul dont les sentiments élevés de son coeur promettent des jours heureux à ma chère Marguerite.

Signé: Ct. Marchand,

L'un des Exécuteurs Testamentaires de l'Empereur Napoléon 1er.

Paris 7. Mars, 1866.”

FROM NAPOLEON'S LIBRARY AT ST. HELENA.

504 [NAPOLEON BONAPARTE.]

O'MEARA.

Mémoires Historiques de Napoléon. Livre IX. 1815.

With folding plan of the Battle of Waterloo, and tables.

8vo. *Half calf.*

London, 1820.

£10 10s

With the mark on the title of Napoleon's books at Saint Helena and the words, L'Emp Napoleon in the autograph of St. Denis, his valet at St. Helena.

FROM THE LIBRARY OF NAPOLEON'S SISTER, CAROLINE MURAT.

505 [NAPOLEON BONAPARTE.]

BRISSEAU-MIRBEL (C. F.).

Exposition de la Théorie de l'Organisation Végétale, servant de réponse aux questions proposées en 1804, par la Société Royale de Gottingue.

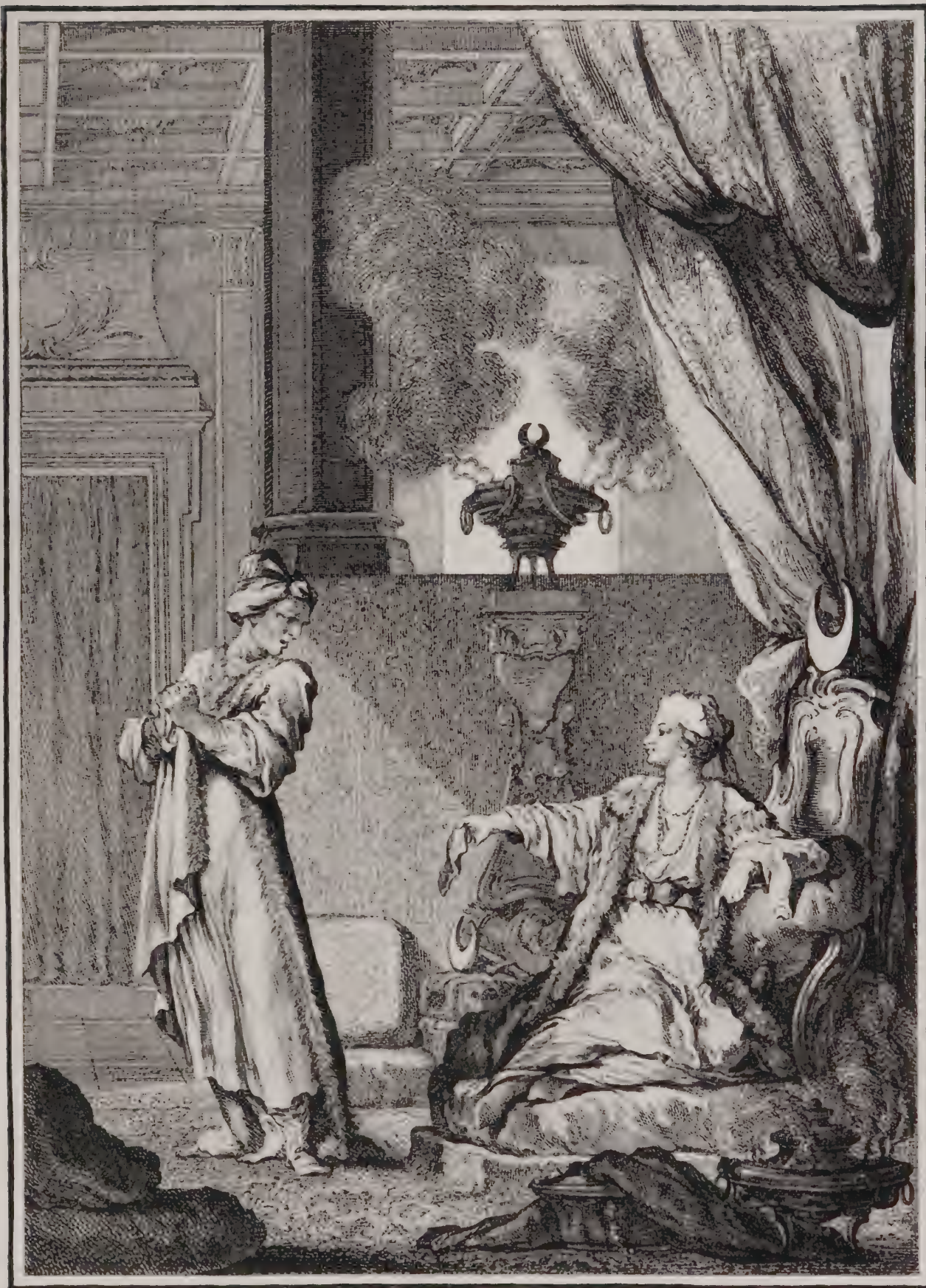
8vo. *Old French crimson morocco, fully gilt back, with Eagle in panels, gilt decorative on sides with Arms on sides of Caroline Murat, Queen of Naples, Napoleon's sister, blue watered silk guards.*

Paris, 1809.

(SEE ILLUSTRATION, PLATE NO. L.)

£105

With the book-plate of Caroline Murat pasted inside the front cover.



BAJAZET

A plate from
RACINE, OEUVRES.
Paris, 1760.
See Items Nos. 569 & 570.

PLATE LVI.



Part of an illustration from
RACINET'S COSTUME HISTORIQUE.
With 500 fine plates (300 of which are coloured and heightened with gold, of costumes,
arms, armour, etc.).
6 Vols.

Paris, 1888.

See Items Nos. 577 & 578.

FROM THE LIBRARY OF PAULINE BONAPARTE, NAPOLEON'S SISTER.

506 [NAPOLEON BONAPARTE.]

Abrégé de l'Histoire Universelle, en figures, ou Recueil d'Estampes représentant les Sujets les plus frappans de l'Histoire, tant sacrée que profane, ancienne et moderne, avec les Explications historiques qui s'y rapportent, et les Portraits en Médaille des Héros qui ont joué le plus grand rôle dans l'Histoire, ornés de leurs attributs caractéristiques.

With engraved plates by Monnet, engraved by Duflos le jeune.

8vo. Brown calf, ornamental gilt border on sides, with the crowned cipher of Pauline Bonaparte, Napoleon's sister, in centre, gilt back, g. e.

Paris, 1785.

£21

FROM THE LIBRARY OF NAPOLEON'S EMPRESS, MARIE LOUISE.

507 [NAPOLEON BONAPARTE.]

BOILEAU DESPREAUX. Oeuvres Poétiques.

2 vols. Large folio. Red morocco backs, gilt, with the crowned cipher in centre of sides of the Empress Marie Louise, uncut.

Parma, de l'Imprimerie de la Veuve Bodoni, 1814. £52 10s

Fine copy of this magnificent edition.

FROM THE LIBRARY OF NAPOLEON'S EMPRESS, MARIE LOUISE.

508 [NAPOLEON BONAPARTE.]

LA FONTAINE. Fables.

2 vols. Large folio. Red morocco, backs gilt, with the crowned cipher in centre of sides of the Empress Marie Louise, uncut.

Parma, de l'Imprimerie de la Veuve Bodoni, 1814. £52 10s

Fine copy of this magnificent edition.

PRAYERS FOR THE SAFE DELIVERANCE OF THE EMPRESS MARIE LOUISE,
THE CONSORT OF NAPOLEON.

509 [NAPOLEON BONAPARTE.]

EMPRESS MARIE LOUISE. Prière pour sa Majesté l'Impératrice et Reine, adoptée par le Consistoire Central, pour être récitée dans tous les temples des Israélites de l'Empire. (In Hebrew and French.)

4to. *Unbound.*

Paris, 1810.

£10 10s

The preface which is signed by Sintzheim, Cologne, Deutz and J. Lazard recommends the use of this prayer to be recited during the pregnancy of the Empress Marie Louise, till the deliverance of Napoleon's heir.

(The future Duc de Reichstadt was the son who was born to Napoleon on this occasion).

510 [LUCIEN BONAPARTE. Brother of Napoleon.]

Charlemagne ou L'Eglise Delivrée. Poème épique en vingt quatre chants.

2 vols., large 8vo. *Green morocco extra, gilt ornamental backs, gilt borders on sides, inside dentelles, uncut, t. e. g., by Mackenzie. Prince Lucien Bonaparte's own copy with MS. corrections, additions and notes mostly in his autograph, with the Imperial Arms on sides.*

Rome, 1814.

£27

EUGENIE HORTENSE DE BEAUHARNAIS' COPY.

511 MURAT (A.).

Esquisse Morale et Politique des Etatsunis de l'Amérique du Nord.

Small 8vo. *Half red straight-grained morocco, with the Crowned Eagle, two smaller Eagles, and a Crowned H. gilt in panels on back.*

Paris, 1832.

£3 10s

Eugenie Hortense de Beauharnais married Louis Bonaparte, Napoleon's brother, was Queen of Holland, and mother of Napoleon III.

FROM THE LIBRARY OF NAPOLEON'S FAMOUS MARSHAL.

512 [SOULT (MARSHAL).]

Ministere de la Guerre. Ordonnance du Roi sur le Service Interieur des Troupes de Cheval. Du 2 Novembre, 1833.

With numerous tables.

Folio. *Contemporary dark red morocco, romantic style, gilt and blind tooled, fully gilt back, with the Crowned Initials S.D. on sides (the Initials and Crown of Marshal Soult, Duke of Dalmatia, Napoleon's famous Marshal), watered blue silk guards, inside dentelles, g. e.*

Paris, Imprimerie Royale, 1833.

£12 12s

Marshal Soult was then Minister of War, and as such would have had this official "Ordonnance du Roi" especially bound for him.

THE EMPRESS EUGENIE'S COPY WITH HER CROWNED MONOGRAM ON SIDES.

513 MURS (O. DES).

Histoire de Comtes du Perche de la Famille des Rotrou de 943 à 1231 c'est-à-dire jusqu'à la réunion de cette Province à la Couronne de France.

With two tinted plates.

8vo. *Citron morocco, round the sides a frame of curves of foliage within gilt fillets, the main part of the cover is occupied by a large panel with ornamental corner-pieces of scroll designs, in the centre a gilt ornament worked in the same style enclosing a monogram of two E's surmounted by a crown, the stamp of the Empress Eugénie, the ground is powdered with gilt bees, panelled back also covered with gilt bees, with cream watered-silk guards, g. e., by Leon Gruel.*

Nogent-le-Rotrun, 1856.

£21

A MOST INTIMATE RELIC OF THE TRAGIC WIDOW OF NAPOLEON III.

THE PRAYER BOOK OF THE EMPRESS EUGENIE.

514 MITRAUD (L'ABBÉ TH.).

Livre de la Vertu.

With four engraved plates.

12mo. *Olive green morocco, sides entirely covered with a semis of bees in gilt, with gilt Imperial crown in centre of sides, within a three-line fillet border, panelled back and edges both ornamented with small gilt bees.*

Chatillon-sur-Seine, 1855.

£21

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(SEE ILLUSTRATION, PLATE NO. LI.)

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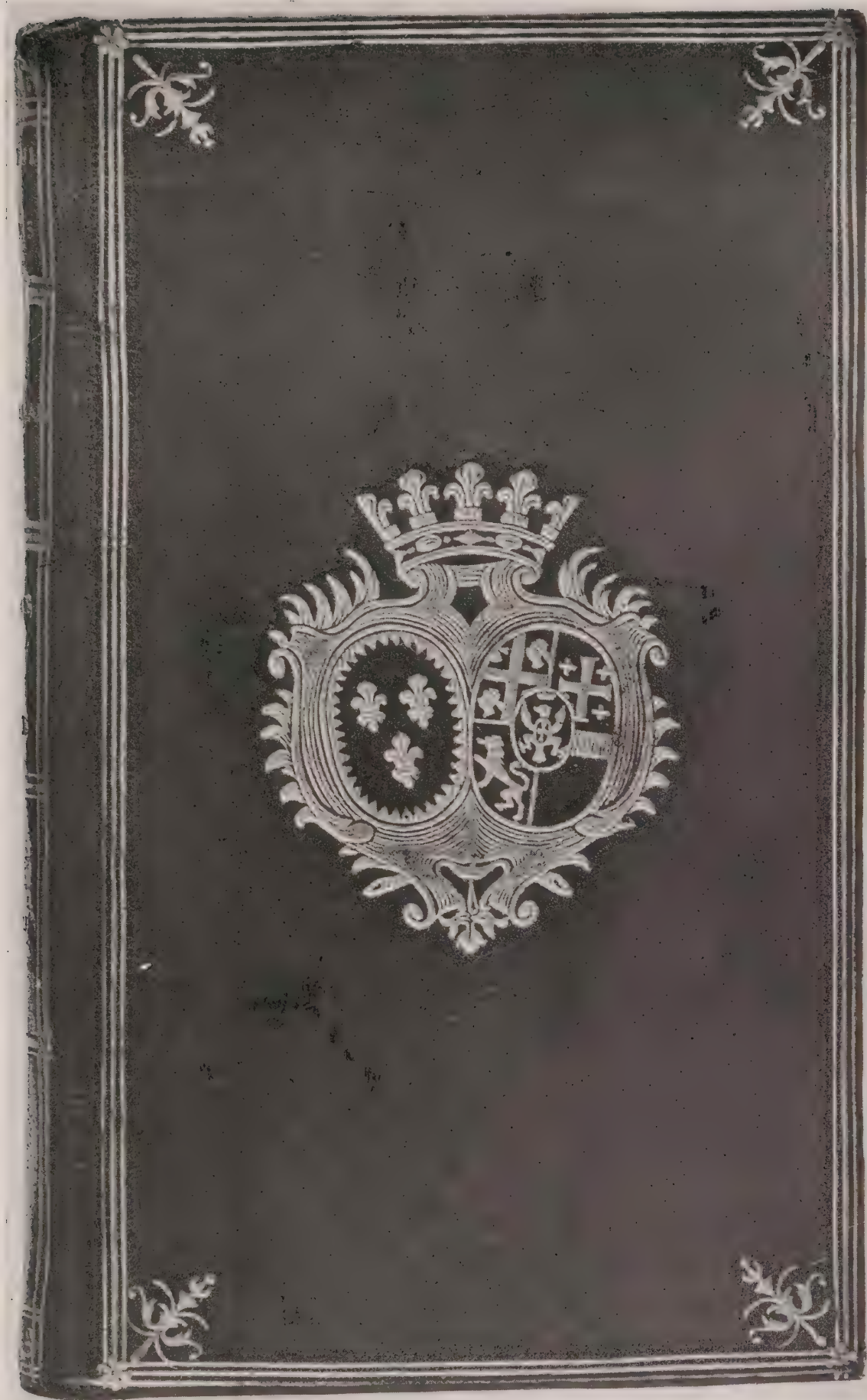
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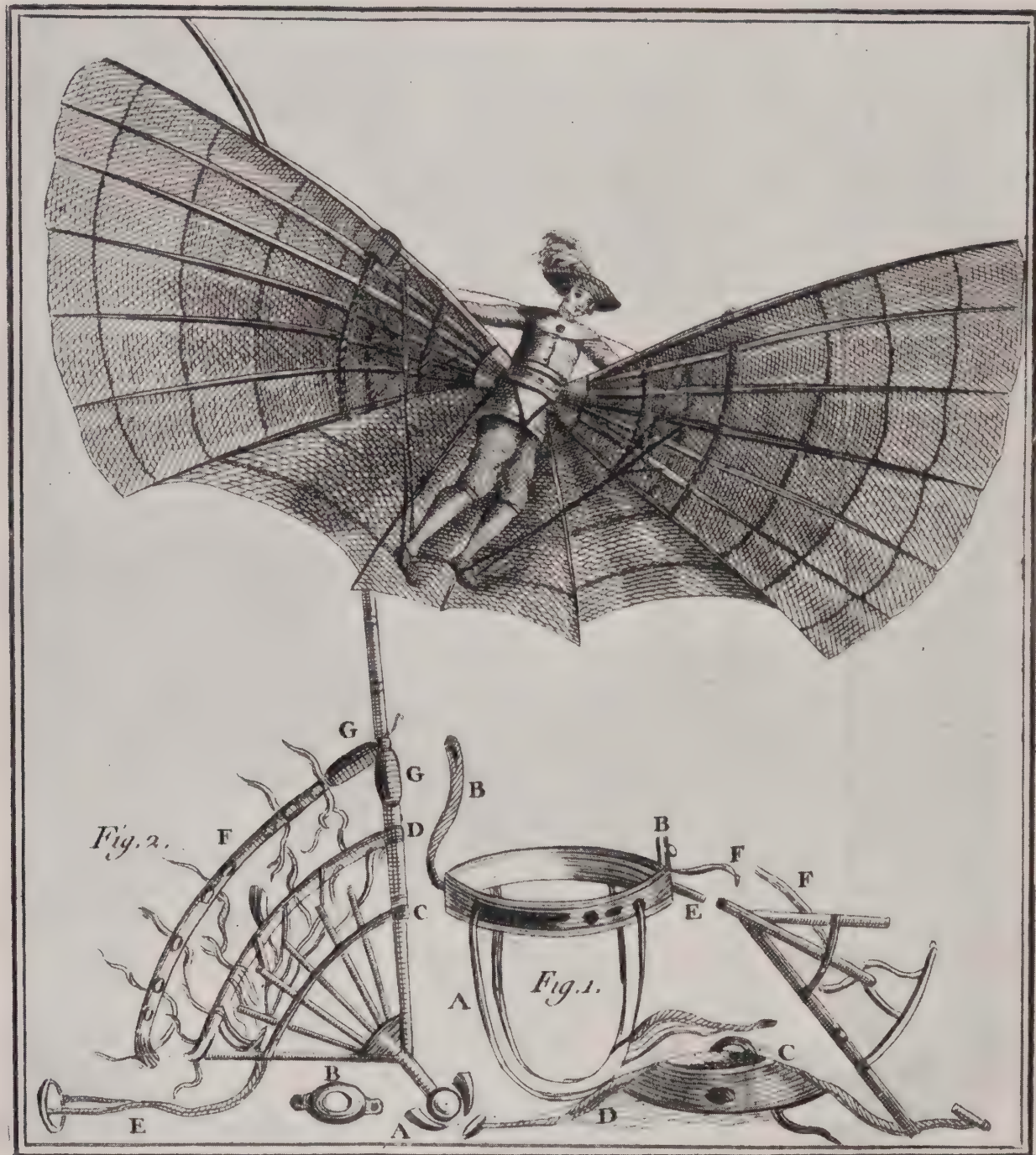
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PLATE LVIII.



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(SEE ILLUSTRATION, PLATE NO. LII.)

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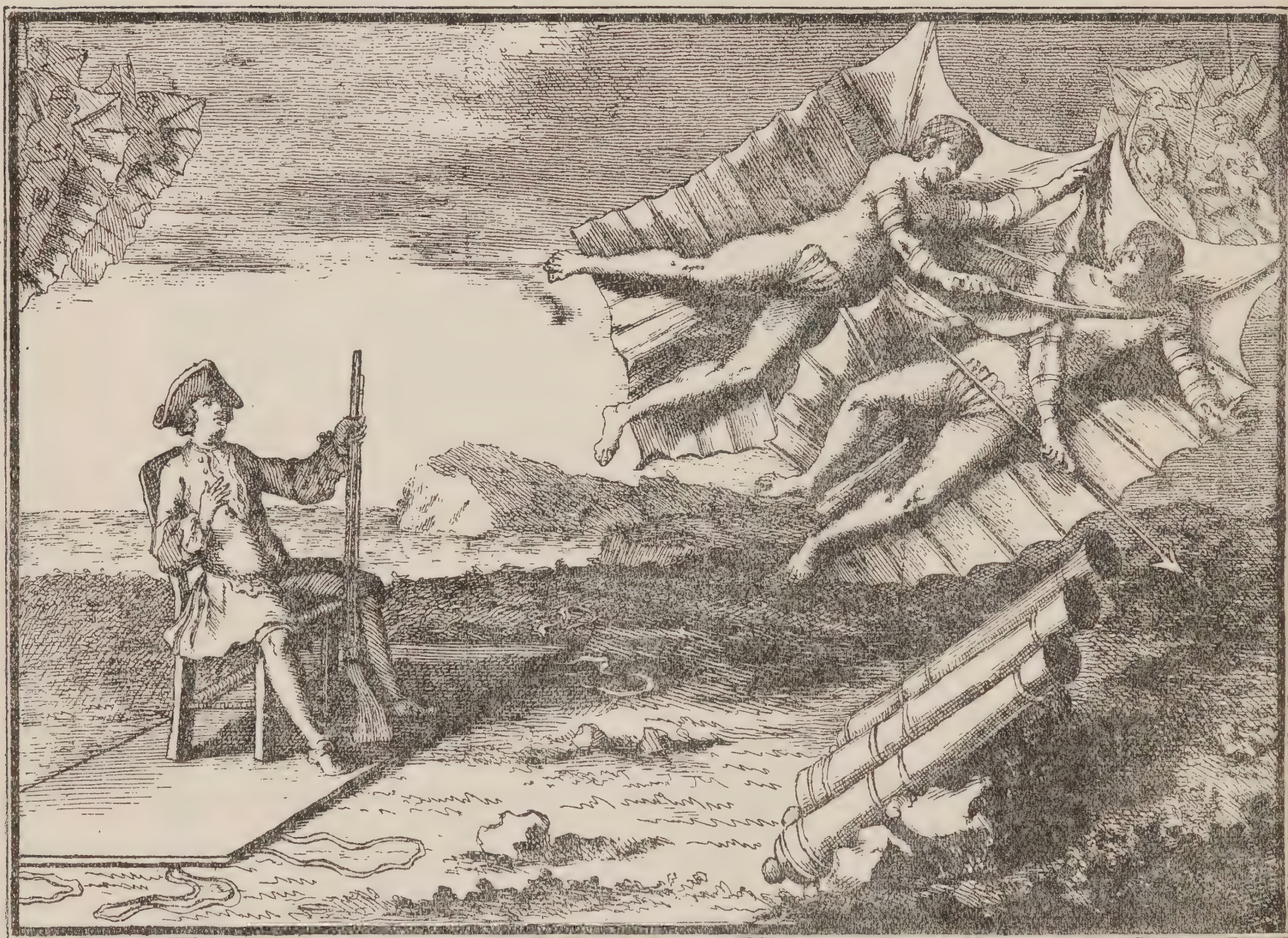
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(SEE ILLUSTRATION, PLATE NO. LIH.)

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(SEE ILLUSTRATION, PLATE NO. LIV.)

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PLATE LIX.

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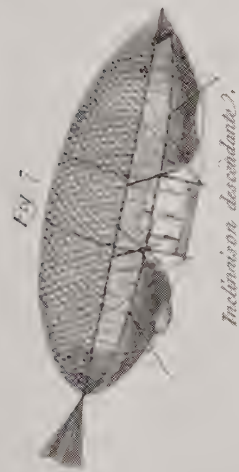
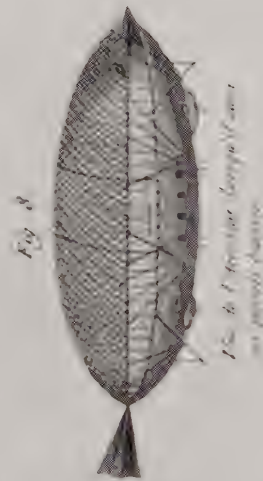
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(SEE ILLUSTRATION, PLATE NO. LXII.)

£175

The Arms on this binding are the second Arms used by Marie Antoinette, and the earlier of those used by her as Queen of France (see Guigard, I., p. 97).

This book occurs in the manuscript catalogue of Marie Antoinette's library; this manuscript is now in the Bibliothèque Nationale, and indicates exactly where each volume was to be found in the Queen's bookcases, the present volume being noted as A.V. 37 (i.e., No. 37 on the fifth shelf of Case A, which we know from the "Avertissement" to the catalogue, to have been the first bookcase on the Queen's left, after passing through the door which led from her bedroom to her library, in the Tuileries).

Many of the books mentioned in this catalogue are now in the Bibliothèque Nationale, but several passed into circulation, the present volume at one time having belonged to the famous French collector, Count Lignerolles (No. 339 in the catalogue of his sale, 1894).

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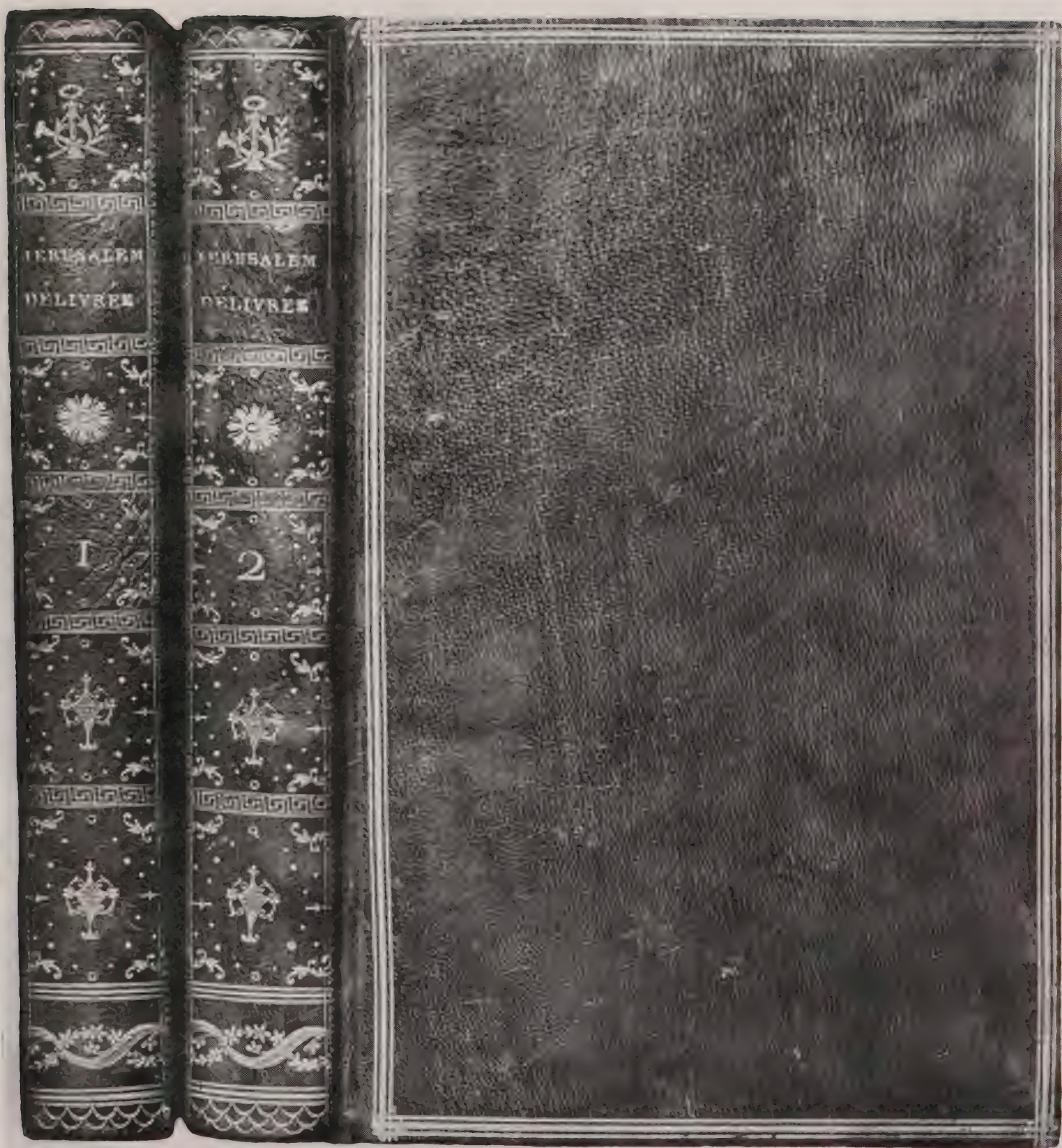
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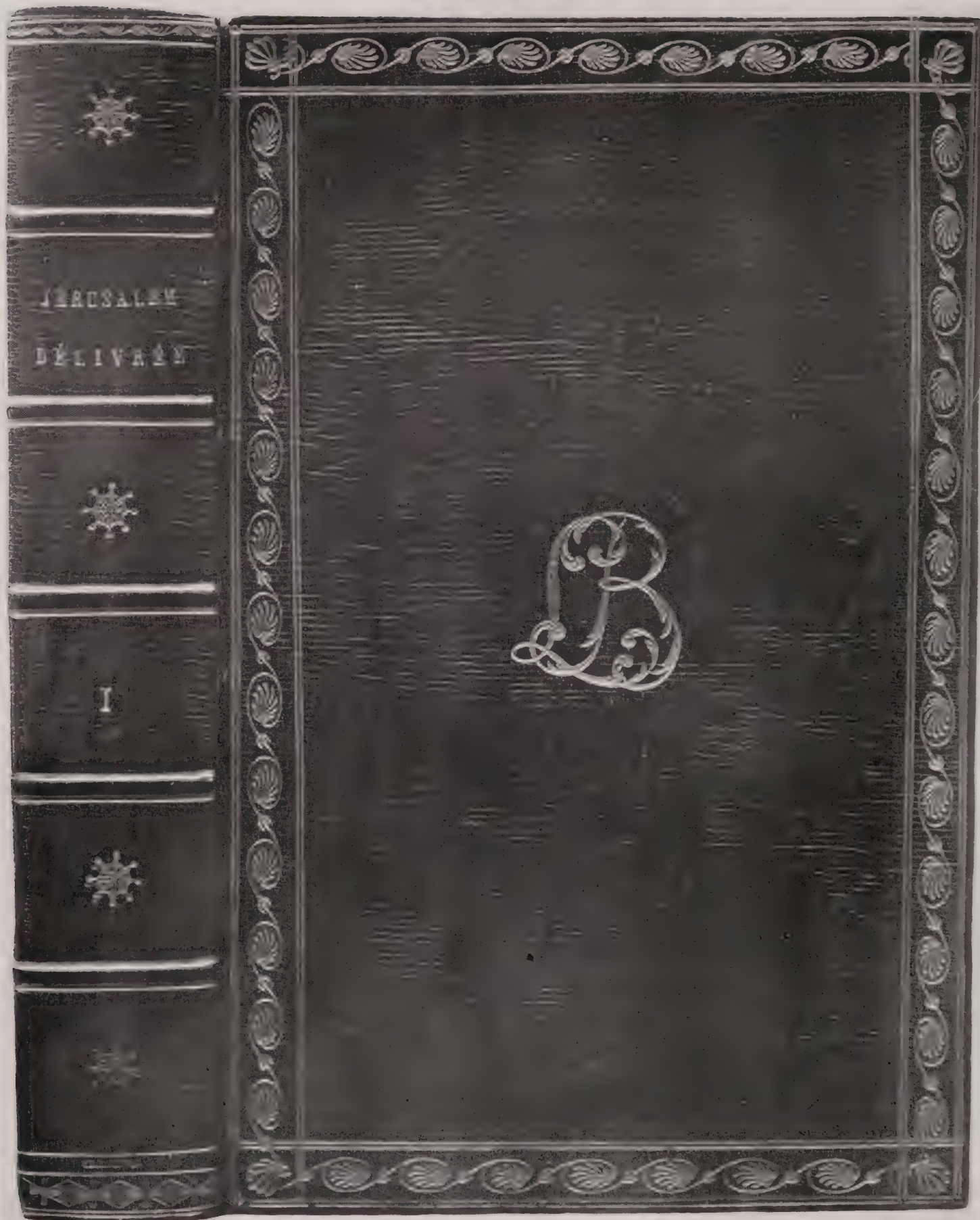
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PLATE LXV.



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See Item No. 664.

PLATE LXVI.



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(FOR ARMS SEE PLATE NO. XXXVI.)

£25

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(SEE ILLUSTRATION, PLATE NO. LXIII.)

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(Continued over)

SEVIGNÉ—*continued*.

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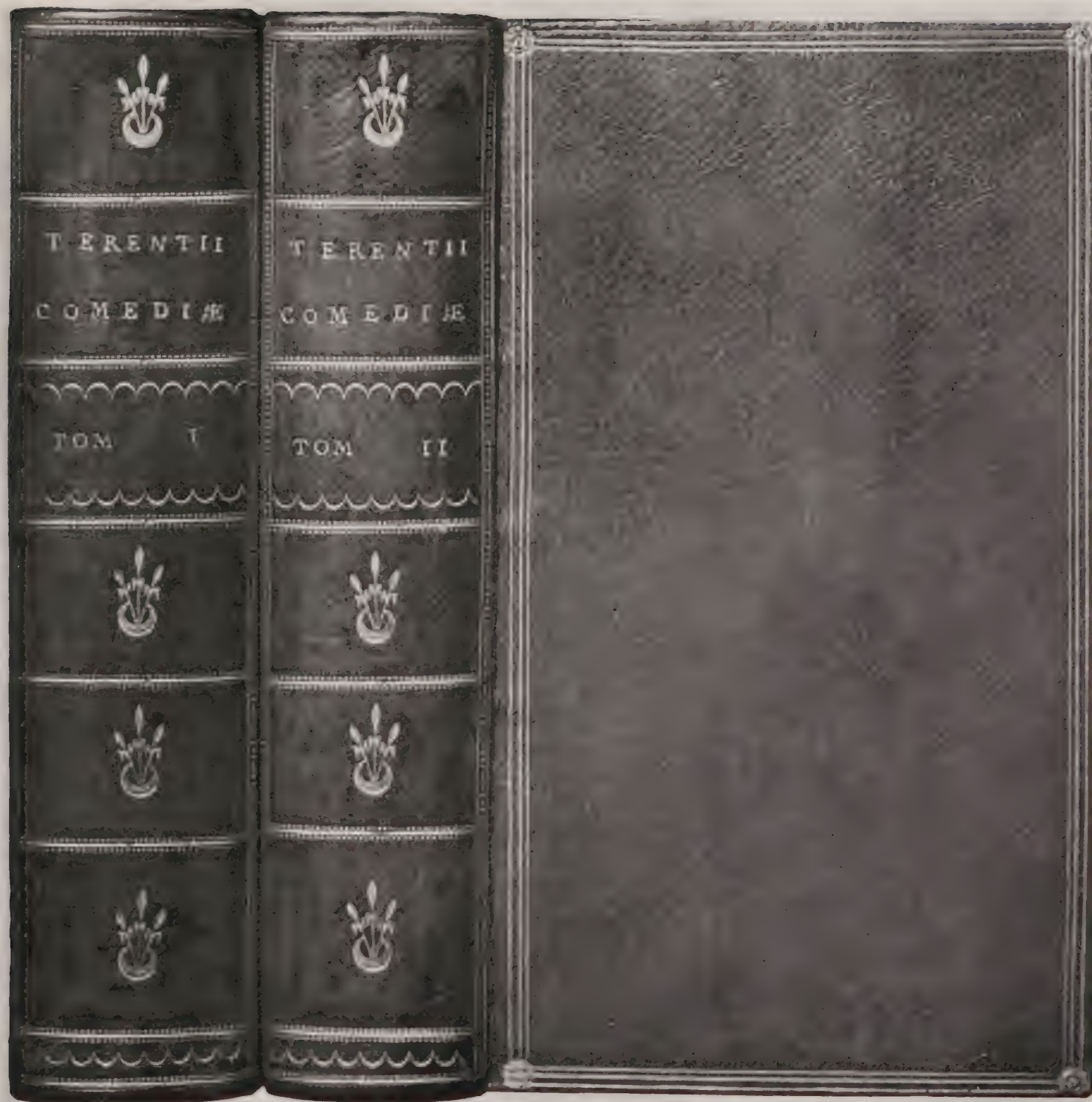
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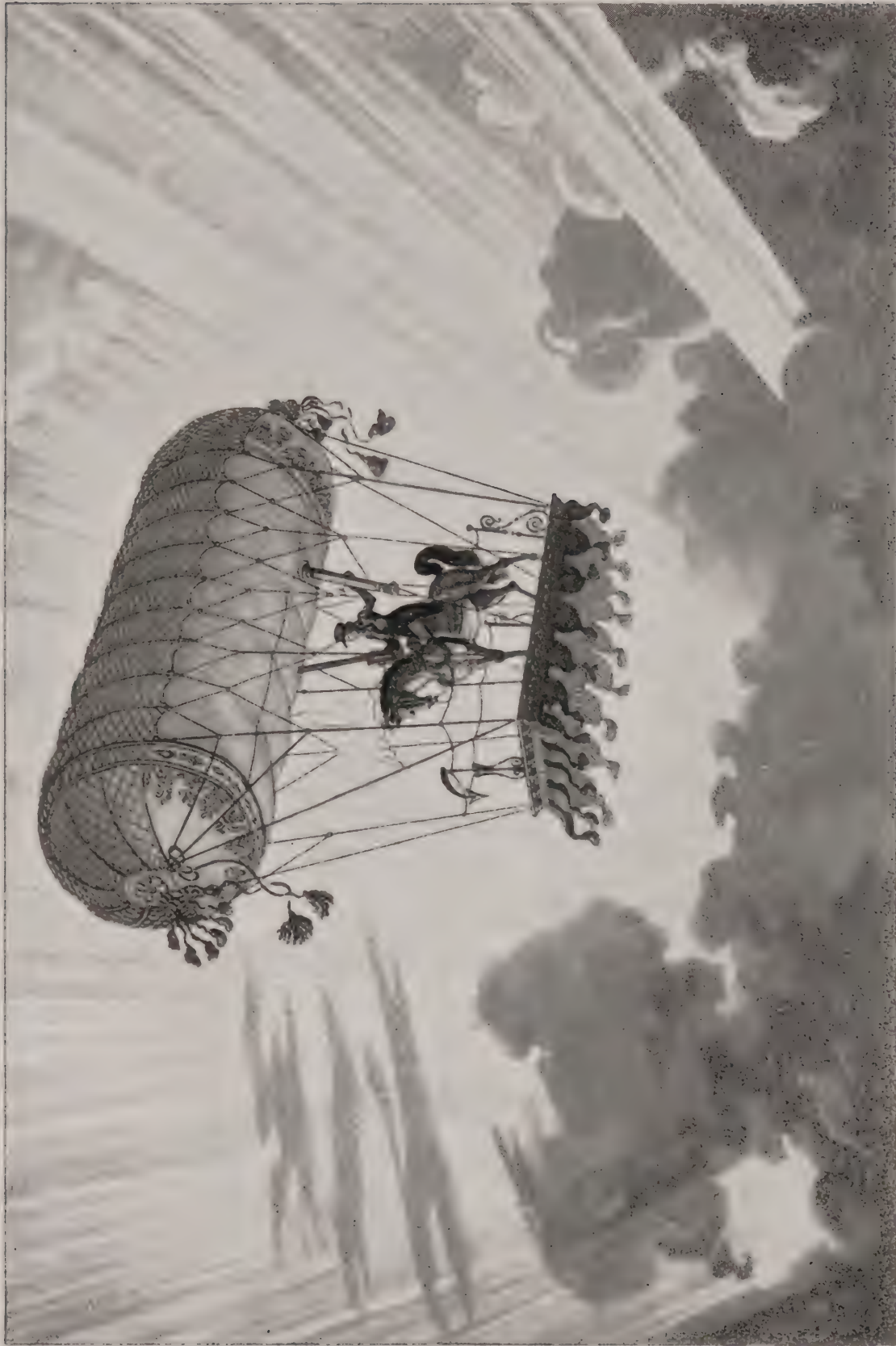
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PLATE LXVII.



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(SEE ILLUSTRATION, PLATE NO. LXIV.)

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(SEE ILLUSTRATION, PLATE NO. LXV.)

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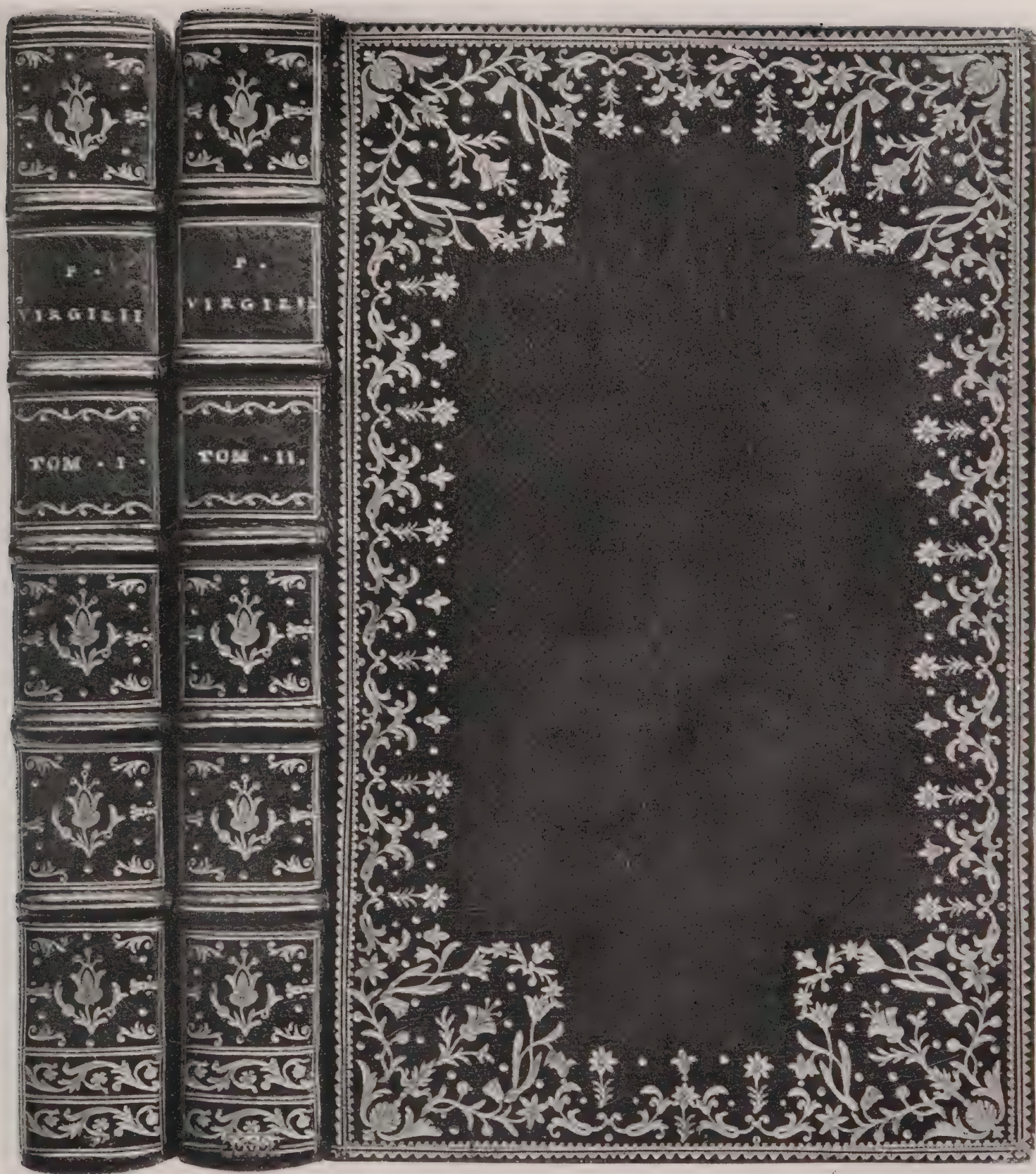
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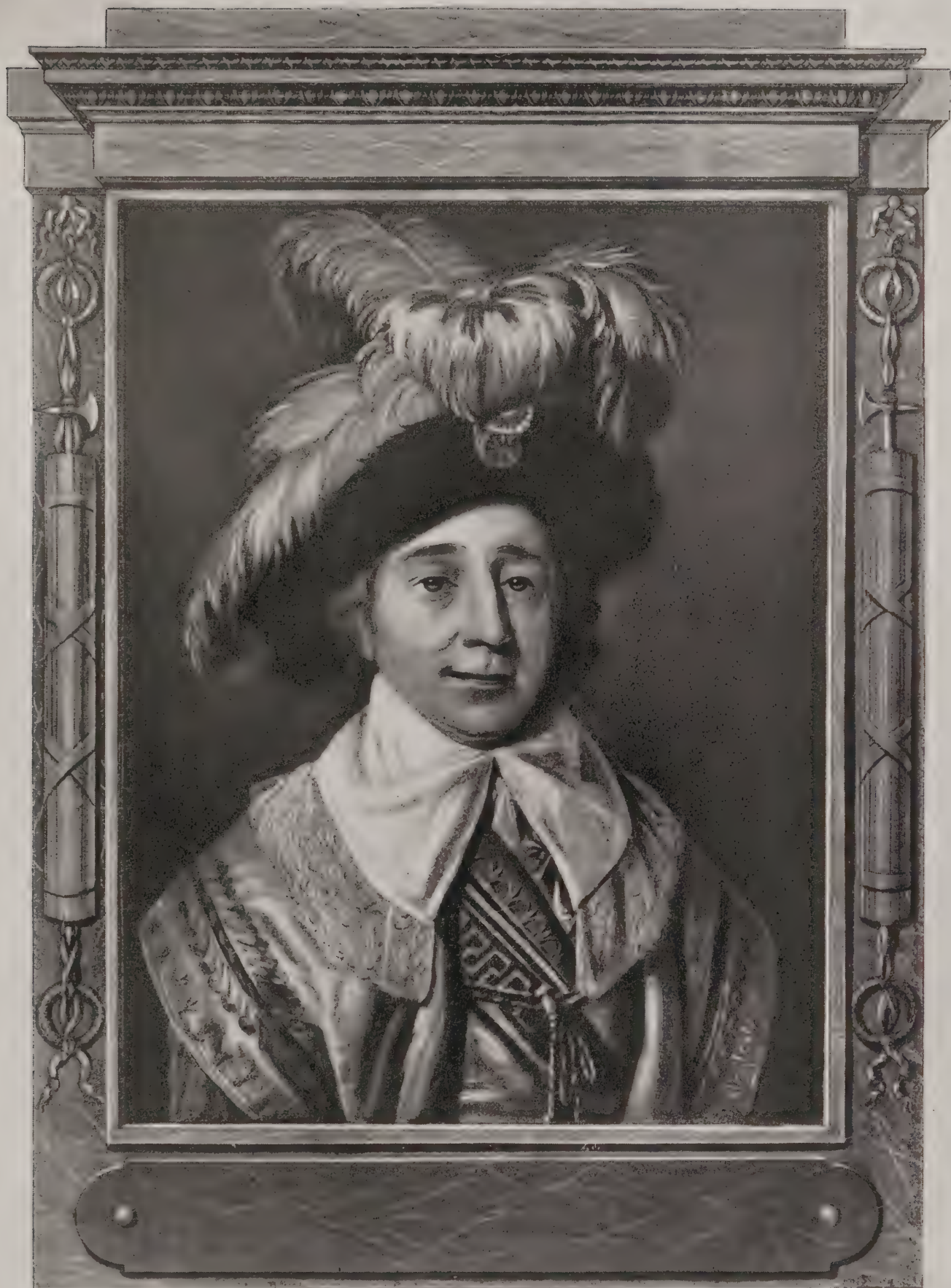
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FRENCH ENGRAVINGS

PORTRAITS.

- 751 ANDREOSSY (ANTOINE FRANÇOIS, COMTE D', 1761-1828).
 Half length, military coat.
 Oval stipple engraving by *A. Cardon* after *J. Guerin*.
 Size $12\frac{3}{4}$ by 9 inches, with margin. £1 10s
 French General under Napoleon.
- 752 ——— Another Portrait.
 Half length in oval, uniform.
 Stipple by *A. Cardon* after *Guerin*.
 Size $8\frac{1}{4}$ by 7 inches, with margins. 1803. 12s 6d
- 753 AUGEREAU (PIERRE FRANÇOIS CHARLES, Duc de Castiglione, 1757-1816).
 Full length, standing, in uniform, on the Bridge of Arcole, sword in right hand, French standard in left, drummer boy trying to hold him back, troops in background, artillery in distance.
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 FINE IMPRESSION, PRINTED IN COLOURS. £7 7s
 French Marshal; defeated the Austrians at Castiglione 1796.
- 754 AUVERGNE (LOUIS DE LA TOUR, COMTE D'FURNEUX).
 Nearly full length, standing, in armour, long curled wig, sash, left hand resting on baton, battle in background.
 Line engraving by *Georges F. Schmidt* after *H. Rigaud*.
 Size $16\frac{3}{4}$ by $12\frac{7}{8}$ inches, with margins. 1739.
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[FRENCH ENGRAVINGS] PORTRAITS—*continued*.

755 BERRY (CHARLES FERD, DUC DE, 1778-1820).

Half length in oval, military uniform, with sash, star, Arms under.

Line by *P. Audouin* after *Augustin*.

Size 14 by $9\frac{3}{4}$ inches, with margins. *Circa* 1820. £1 5s

Son of Comte d'Artois (afterwards Charles X).

756 BERTRAND (HENRI GRATIEN, COMTE, 1773-1844).

Short half length in oval, uniform.

Line engraving by *A. Lefevre* after *Horace Vernet*.

Size $11\frac{3}{4}$ by $9\frac{3}{4}$ inches, with margins. *C.* 1820. £1 10s

French Marshal. Served under Napoleon.

757 BERWICK (JAMES FITZJAMES, DUKE OF, 1670-1734).

Half length in oval, long curled wig, lace cravat, star; Arms under.

Line engraving by *Drevet* after *Jenary*.

Size $19\frac{1}{2}$ by $16\frac{1}{4}$ inches, with narrow margins. 1693.

£15 15s

Marshal of France; natural son of James, Duke of York (James II) by Arabella Churchill.

758 BOSSUET (JACQUES BÉNIGNE, BISHOP, 1627-1704).

Full length, standing in robes, left hand holding book which rests on table, pillar and drapery behind.

Line engraving by *P. I. Drevet* after *Rigaud*.

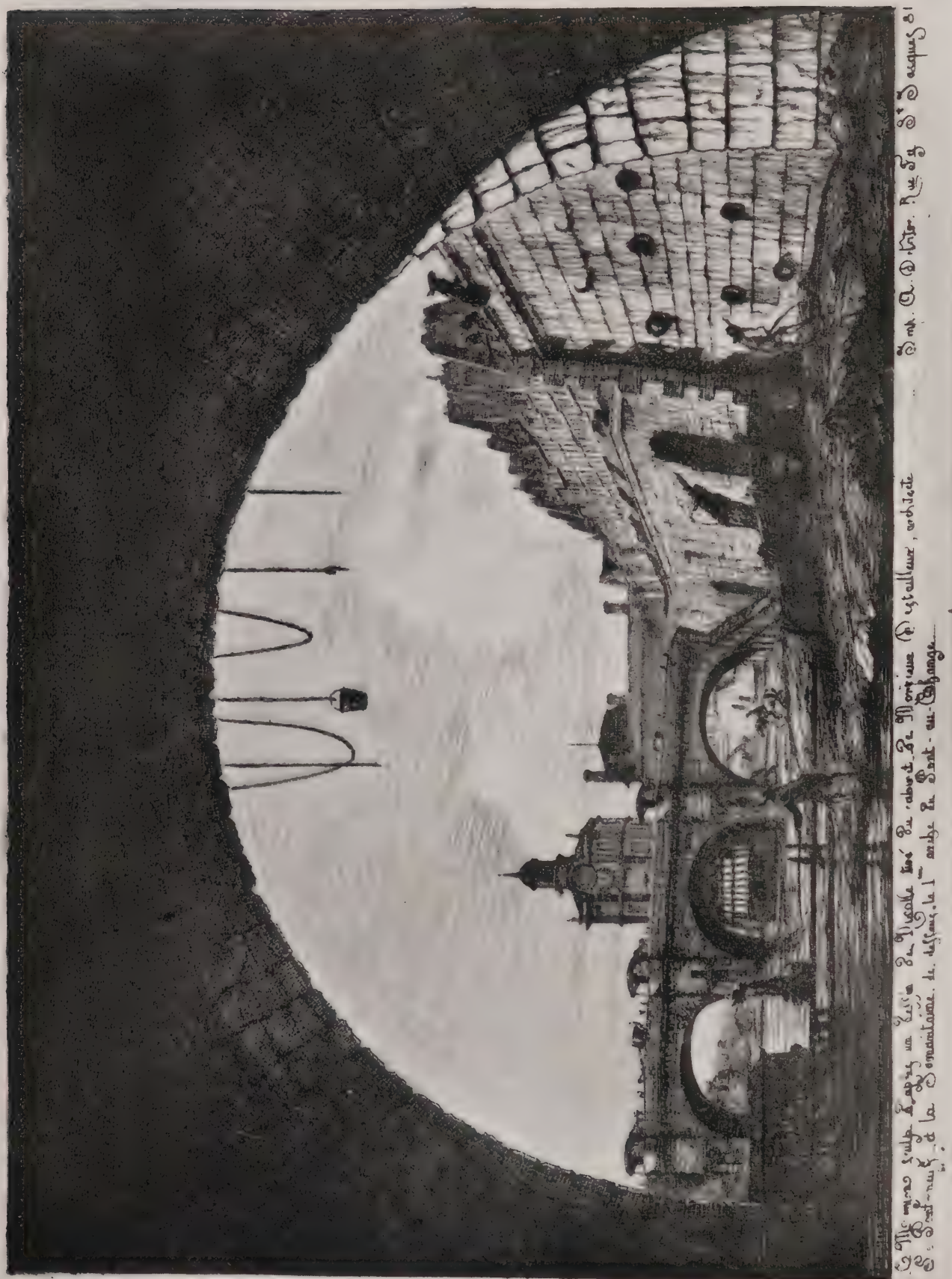
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£9 9s

A celebrated French Bishop and public orator.



VUE DE PARIS. Engraved by Janinet after De Marchy.
Paris, c. 1790.
Printed in Colours.
See Item No. 830.



LE PONT NEUF. Etching by Meryon.
See Item No. 840.

[FRENCH ENGRAVINGS] PORTRAITS—*continued*.

759 BURGUNDY (LOUIS, DUKE OF, 1682-1712).

In oval, half length, in armour, long wig, sash, Arms on tablet under, scroll above oval.

MADAME LA PRINCESSE DE SAVOYE, DUCHESS OF BURGUNDY. Wife of the preceding.

In oval, half length, hair dressed high in curls, with jewel, pearl necklace, low dress, jewel on left sleeve, ermine cloak on right shoulder, Arms under on tablet, scroll above oval.

Pair of very fine line engravings designed and engraved by *Simon Thomassin*.

Size $13\frac{3}{4}$ by $10\frac{7}{8}$ inches, with margins. 1696-1698.

The Pair, £6 10s

The Duke of Burgundy was a grandson of Louis XIV.

760 D'EON (CHEVALIER, 1728-1810).

Full length in female classical robes with headdress of feathers and holding shield on which is engraved the head of Medusa. Encampment in background.

Mezzotint. Published 1773 by *T. Hooper*.

Size $13\frac{3}{4}$ by $10\frac{3}{4}$ inches, with margins.

£6 10s

French Diplomatist. Assumed female dress in 1777 and continued it to his death.

761 ——— Another Portrait, in the uniform of a French Dragoon.

Line engraving by and after *J. B. Bradel*.

Size $12\frac{1}{2}$ by $8\frac{1}{4}$ inches. 1779.

£2 2s

762 ——— Another Portrait.

In oval, half length, wig, military coat, ruffles, right hand placed within vest.

Mezzotint by *Burke* after *Huguier*.

Size $12\frac{1}{2}$ by $9\frac{7}{8}$ inches, with margins. 1771.

Brilliant impression.

£4 4s

[FRENCH ENGRAVINGS] PORTRAITS—*continued*.

763 DU BARRY (MADAME, born 1746, executed 1793).

Half length, within decorative oval, cushion on tablet under, with doves resting on it.

Line engraving by *Le Beau* after *Marilly*.

Size $7\frac{1}{4}$ by $4\frac{1}{4}$ inches, with margins.

Fine A.P.D.R. impression.

£2 10s

Beautiful Mistress of Louis XV; banished at the King's death, 1774; condemned to death, and executed, 1793.

764 LA VALLIERE (DUCHESS DE, 1644-1710).

Full half length, low loose dress, long curls.

Line engraving by the *Master of the Monogram*, H. B. (Hendrich Bary, a Dutch engraver).

Size $13\frac{5}{8}$ by $9\frac{3}{8}$ inches, large margin.

Fine impression.

£7 7s

The beautiful Mistress of Louis XIV.

PRINTED IN COLOURS.

765 LE TOURNEUR (MEMBRE DU DIRECTOIRE).

Half length, large hat with red, white, and blue plumes, robes edged lace, sash, border with tablet.

Aquatint, printed in colours, by *P. M. Alix*.

Size $11\frac{3}{4}$ by $9\frac{1}{4}$ inches, with margins beyond the plate mark.

(SEE ILLUSTRATION, PLATE NO. LXXI.)

£42

The above is sometimes called a portrait of Barras or Treilhard.

[FRENCH ENGRAVINGS] PORTRAITS—*continued*.

766 LOUIS (DAUPHIN DE FRANCE, 1661-1712). Son of Louis XIV.

Three-quarter length, standing, as a young boy, hair curled, cuirass over an elaborate coat trimmed with lace, sash, star.

Line engraving, published à Paris chez J. Sauvé.

Fine impression from the Morrison Collection.

Size $23\frac{1}{2}$ by $17\frac{1}{2}$ inches, with margins. £7 7s

767 LOUIS XV (1710-1774, LE BIEN AIMÉ).

Half length as a boy in oval, ermine cloak, order, hat with plumes.

Scarce mezzotint by J. Faber.

Size $12\frac{3}{4}$ by 10 inches, full inscription margin. 1715. £6 6s

768 LOUIS XVI (1754-1793).

Half length, hair tied behind, cloak decorated with fleur-de-lys, sash.

MARIE ANTOINETTE, his Queen (1755-1793).

Half length, hair high and curled, pearls, veil, low rich dress, ermine cloak.

Pair of mezzotints engraved by R. Brookshaw, with Arms under.

Size $13\frac{1}{2}$ by 11 inches, with margins.

Circa 1774.

Pair, £10 10s

769 LOUIS XVI.

In oval, half length, uniform, sash, Arms under.

Engraved after the picture by T. Boze.

MARIE ANTOINETTE (1755-1793.) Queen of France.

In oval, half length, feathered head-dress, powdered hair, low dress with jewels.

Engraved by Curtis after Dufroe.

Pair of stipples in brown.

Size 15 by $10\frac{3}{4}$ inches, with margins.

The pair, £9 9s

[FRENCH ENGRAVINGS] PORTRAITS—*continued*.

- 770 MACDONALD (ETIENNE, DUKE OF TARENTO, 1765-1840). French Marshal.

Full length in uniform, standing on summit of ice-clad mountains, soldiers in background with icepicks.

Aquatint in colours by *Hocquart* after *Aubry*.

Size 16 by 11¾ inches, with margins.

Fine impression from the Collection of the Earl of Crawford. £7 7s

- 771 MAINTENON (FRANÇOISE D'AUBIGNY, MARQUISE DE, 1635-1719).

Half length in oval, low dress, pearls.

Line engraving by *J. Gole* after *Plaats*.

Size 14½ by 11 inches. C. 1720.

£5 15s

Secretly married to Louis XIV.

- 772 MALESHERBES (LAMOIGNON DE, 1721-1794).

Head in profile emerging from a cloud, tomb with emblematical design of sheep and a serpent below.

Engraving in colours.

Size 12¾ by 9¾ inches, with margins. C. 1795. £4 4s

French Magistrate, executed in 1794.

- 773 MARIA AMELIA (Queen of Louis Philippe, King of France, 1782-1866). When Duchess of Orleans.

Half length, low dress, decorated with pearls, hair in curls, pearls.

Large line engraving in oval, by *Laugier* after *Gerard*. Arms under.

Size 18 by 12½ inches. 1820.

15s



LE PETIT PONT. Etching by Meryon.
See Item No. 841.

11^{de} Je croyois avoir fait tout ce que devoit
 en mon pouvoir pour le bien de nos peuples,
 lorsque j'eus pris la resolution de vous
 rassembler, lorsque j'eus rassemblé toutes
 les difficultés d'une révolution civile
 immense, lorsque j'eus cette conviction in-
 evitable des vœux de la Nation, en
 manifestant à l'avance que je n'aurois
 fait pour elle tout ce que je pourrois.

Il sembleroit que vous n'aussiez qu'à finir
 mon ouvrage, et la nation attendroit avec
 impatience, le moment où par le concours
 de vos bienfaits de son Souverain, et
 du zèle éclairé de ses représentants, elle
 auroit joui des avantages que cette union
 devoit leur procurer.

Les États Généraux ont ouvert depuis
 plus de quarante jours, et ils n'ont guère
 encore pu s'élever sur les préliminaires
 de leur opération. avec une telle intelligence
 relative aux motifs du seul amour de la
 patrie, et une ferveur divine, cette
 tâche dans les esprits, je vous le dirai
 ce même à ce propos les Français ne sont
 pas heureux, mais pour éviter de faire
 à aucun de vous des reproches, je crains
 que le commencement des États Généraux
 n'ait été un long terme, l'agitation qui l'a

LOUIS XVI.

Autograph Manuscript of his Speech to the States General at the
 Outbreak of the French Revolution (June, 1789).
 (Facsimile gives first page).

See Item No. 852.

[FRENCH ENGRAVINGS] PORTRAITS—*continued*.

- 774 MARIE ANTOINETTE. (1755-1793. Queen of France.)
 Short half length, powdered hair in curls, low dress caught with jewel.
 Stipple, *printed in colours* by *Bovi* after *du Creu*.
 Size $8\frac{1}{4}$ by $6\frac{3}{4}$ inches, with margins. 1793. £18 18s
- 775 ——— Another portrait.
 Nearly half length, in oval, low dress, decorated with pearls, hair high and curled with feathers, charming mezzotint.
 Size $13\frac{7}{8}$ by $9\frac{7}{8}$ inches, with margins. 1778. £12 12s
- 776 ——— Another portrait.
 Half length, within oval decorative border, hair dressed high in curls, pearls round neck, low dress. Arms on tablet under.
 Very fine line engraving by *Croisey* (?).
 Size 14 by $8\frac{5}{8}$ inches, with margins. C. 1780.
 Fine impression. £9 9s
- 777 MARIE THERESE CHARLOTTE. Fille du Roi Louis XVI, née à Versailles, le 19 Décembre, 1778.
 In oval, half length, in black dress and veil on hair.
 Aquatint in colours.
 Size 10 by $7\frac{1}{4}$ inches, narrow margins. C. 1795.
 “Publié à l’occasion du passage de cette Princesse à Basle le 26 Décembre, 1795—par Chr. de Mechel Graveur.” £12 12s
- 778 ——— Another portrait.
 In oval, half length, powdered hair, cap, dark dress, with white collar.
 Mezzotint by *J. Leon* after *Chas. Caspar*.
 Size $12\frac{3}{4}$ by $10\frac{1}{4}$ inches, with margins. 1796. £4 10s

[FRENCH ENGRAVINGS] PORTRAITS—*continued*.

- 779 MASSENA (ANDRÉ, Duke of Rivoli, Prince of Essling, 1758-1817).

Full length, standing, in uniform, soldiers and encampment behind.

Aquatint in colours by *E. Hogart* after *Aubry*.

Size $15\frac{1}{4}$ by $11\frac{1}{2}$ inches, with margins.

£7 7s

French Marshal.

- 780 MOLIERE (J. B. DE, 1622-1673).

Three-quarter length, seated, long wig, right hand on table on which are writing materials, emblematic border.

Line engraving by *Beauvarlet* after *Bourdon*.

Size $17\frac{1}{4}$ by $13\frac{1}{8}$ inches, narrow margins. Circa 1760.

£7 7s

- 781 MOREAU (JEAN VICTOR, 1763-1813).

In oval, half length, embroidered coat, dark vest.

Stipple engraving by *Elizabeth Herham* after *J. Guerin*.

Size 13 by $9\frac{1}{2}$ inches, with margins. 1800.

£1 10s

French General; conspired against Napoleon; sentenced to exile, went to America, 1804.

- 782 NAPOLEON BUONAPARTE (EMPEROR OF FRANCE, 1769-1821).

NAPOLEON IN ITALY, 1795.

Life-sized head in profile to left, long hair, military coat, with high collar.

Large and very fine drawing in black chalk, heightened with white, by *B. R. Haydon*.

Size $21\frac{3}{4}$ by $13\frac{1}{4}$ inches.

With inscription "Napoleon in Italy, 1795, B. R. Haydon, 1844, March 15," in artist's writing.

£15 15s

Haydon, b. 1786; d. 1846. Great historical painter.

"He painted vigorous likenesses, and some of his heads of men of intellect in black and chalk are admirable. Napoleon at St. Helena is one of his most successful works."—Bryan.

[FRENCH ENGRAVINGS] PORTRAITS—*continued*.

NAPOLEON BUONAPARTE (EMPEROR OF FRANCE)—*continued*.

783 ——— Another portrait.

Half length, uniform, white vest, dark collar, long hair.

Mezzotint engraving by *C. H. Hodges* after *Rusca*.

Size 16½ by 11½ inches, with margins. 1797. £18 18s

785 ——— Another portrait.

Full length, standing, in uniform, arms folded, sword, wooded landscape in background.

Very fine aquatint in brown by *F. Arnold* after *H. Dahling*.

Size 17 by 12¼ inches. *Circa* 1800. £10 10s

786 ——— Another portrait.

Full length, standing in uniform, sword, hat and paper in left hand, pencil in right, rocks in background to left, to right bridge on which a battle is proceeding.

Stipple engraving by *J. C. Bock* after *Hiliare le Dru*.

Size 15½ by 9¾ inches, with margins. C. 1797. £4 4s

788 ——— Another portrait.

Full length, standing in uniform, sword, holding hat and paper in left hand, pencil in right, writing dispatches, bridge in background, on which a battle is proceeding.

Mezzotint engraving in colours.

Size 14 by 10 inches. 1797.

£14 14s

[FRENCH ENGRAVINGS] PORTRAITS—*continued*.

NAPOLEON BUONAPARTE (EMPEROR OF FRANCE)—*continued*.

789 ——— Another portrait.

Full length, standing, uniform, left hand extended towards emblematic figure on right, whose left foot is placed on a helmet, left hand holding shield hung from palm tree, on which right hand has inscribed "Au 4me De La Republique Française Armée D'Ital (lie)," etc., in distance a wooden bridge (the bridge of Arcole), with troops passing over to attack.

Mezzotint engraving by *J. R. Smith* after *Appiani*.

Size 26 by 18 inches. 1800.

Brilliant impression of this rare plate.

£63

790 ——— Another portrait.

In oval, half length, long hair, military uniform, under "N. Bonaparte, Luneville, an IX."

Stipple engraving by *C. P.*

Size 14 by 10 inches, with margins. *Circa* 1801. £7 10s

Portrait of Napoleon when the peace of Luneville with Austria was concluded.

791 ——— Another portrait.

In oval, half length, uniform, black stock, white collar, plumed hat.

Stipple and line engraving by *F. Sanson* after *Hiliare le Dru*.

Size 16¼ by 11 inches. 1801.

£6 6s

792 ——— Another portrait.

Full length, standing, in uniform, arms folded, sword, wooded landscape in background.

Very fine aquatint in brown by *F. Arnold* after *H. Dahling*.

Size 17 by 12¼ inches. C. 1810.

£10 10s

[FRENCH ENGRAVINGS] PORTRAITS—*continued*.

NAPOLEON BUONAPARTE (EMPEROR OF FRANCE)—*continued*.

793 ——— Another portrait.

Full length in uniform, arms folded, turning to left, rocky landscape in background.

Clever original water-colour drawing by *Count Robert de Fayolles*.

Size 14 by 9½ inches. 1846.

£6 6s

794 NAPOLEON AND MARIE LOUISE.

Full lengths, walking in a garden. Napoleon in uniform; Marie Louise in low-cut dress, jewels round neck and in hair.

Stipple engraving by *Leopold* after *L. Wolf*.

Size 16¾ by 12½ inches, with margins. *Circa* 1810. £7 7s

796 NAPOLEON.

Full length, standing in front of throne, white shoes and hose, embroidered coat to knees, sash, sword, collar, lace ruffles at neck and wrists, plumed hat, draped curtain, showing large rooms of the palace in background. Arms under.

MARIE LOUISE.

Full length, standing, robes, low dress, coronet, necklace, right hand holding edge of robes, throne, curtain and pillar in background. Arms under.

Pair of large and very fine stipple engravings by *Mecou* after *Isabey*.

Size 25 by 16¾ inches, with margins. *C.* 1810.

Pair, £18 18s

[FRENCH ENGRAVINGS] PORTRAITS—*continued*.

797 NAPOLEON AS EMPEROR.

Two portraits (front and back views).

1. Full length, standing, facing, military uniform, hat, star and order, sword, battle scene in background.

2. Napoleon's back to the spectator, hands clasped behind, uniform, hat, sword, battle scene in background.

Pair etched by *J. Duplessi-Bertaux*, aquatinted by *Lavacher*.

Size $6\frac{3}{4}$ by 5 inches, with margins. C. 1810.

In colours.

£10 10s

798 ——— Rentrée de Napoléon le Grand dans la Capitale de l'Empire Français, le 20 Mars, 1815.

Full length, seated on horesback in Roman dress, wreath of laurels round head, right hand holding sceptre, female figure in clouds holding crown of stars over his head, to right; to left, female figure blowing trumpet and holding standard, "Honneur aux Braves"; cupids and female figure under.

Large and fine stipple engraving.

Size 27 by $19\frac{1}{4}$ inches. C. 1815.

£5 5s

799 ——— Another portrait.

Full length, standing in uniform, over which is long coat, right hand placed inside vest, left hand behind him.

Original pencil drawings by *Bandoureau*.

Size 10 by 7 inches. C. 1820.

£5 5s

[FRENCH ENGRAVINGS] PORTRAITS—*continued*.

NAPOLEON AS EMPEROR—*continued*.

800 ——— Another portrait.

Full length, standing, in uniform, sword, right hand placed within coat, barracks in background to left, soldiers in front drilling.

Stipple engraving by *G. Zatta* after *J. B. B.*

Size 17½ by 12½ inches, with margins. C. 1820. £5 5s

801 ——— Another portrait. Drawing by Chaponnier, Fils.

Full length, standing, in uniform, long coat, sword, star, hat, hands clasped behind, soldiers in distance.

Very fine water-colour drawing by *Chaponnier fils*.

Size 7 by 5 inches. C. 1820. £5 5s

802 NAPOLEON A STE. HELENE.

Full length, seated on a rustic seat, under a tree, dictating notes for his Memoires to a young man (Las-Cases), who is seated opposite to him writing, sentry in distance to right.

Line engraving by *P. Baquoy* after *Chasselat*.

Size 19¼ by 14¼ inches, with margins. C. 1820.

Fine impression on India paper. £5 5s

803 NAPOLEON AFTER DEATH. Death Mask.

Crowned with laurels and resting on tablet lettered “Napoleone,” and on which are sword and star; ornamental border with signs of the Zodiac.

Line engraving by *L. Calamatta*.

Size 15 by 12¼ inches.

Proof on India paper. 1834. £5 5s

[FRENCH ENGRAVINGS] PORTRAITS—*continued*.

804 [NAPOLEON] MARIE LOUISE (1791-1849).

“L'Heureux Pressentiment.”

Marie Louise seated at a piano, with open music, to right large medallion portrait of Napoleon on easel, in front cradle; music with verses under, “Un fils!!! je le dois à la France.”

Mezzotint by *Moret* after *Vexbery*.

Size $14\frac{7}{8}$ by $10\frac{1}{4}$ inches. C. 1811. Very scarce. £5 5s

805 PHELYPEAUX (LOUIS, COMTE DE SAINT FLORENTIN).

Nearly full length, seated, coat elaborately embroidered, sash.

Line by *J. G. Wille* after *Louis Tocque*.

Size 17 by $13\frac{1}{4}$ inches, with margins. 1751. £3 10s

806 PICHEGRU (CHARLES, 1761-1804).

Short half length, uniform.

Mezzotint by *E. Maaskamp* after *C. H. Hodges*.

Size 13 by $10\frac{3}{4}$ inches, with margins. 1795. £9 9s

French Republican General; appointed to command the Army of the North, 1794.

807 ——— Ditto, Another impression. 1797. £4 4s

808 POMPADOUR (LA MARQUISE DE, 1722-1764).

Half length, low dress, pearls in hair.

Very fine circular mezzotint by *J. Watson* after *Boucher*.

Size $8\frac{1}{2}$ by $4\frac{1}{4}$ inches, with margins. C. 1764. £8 8s

The celebrated Mistress of Louis XV.

[FRENCH ENGRAVINGS] PORTRAITS—*continued*.

809 ST. GERMAIN (COMTE DE, died 1784). “Célèbre Alchimiste.”

Half length within square engraved border, wig, embroidered coat.

Line engraving by *N. Thomas*.

Size $14\frac{3}{4}$ by $10\frac{1}{4}$ inches, with margins. 1783. £4 4s

Celebrated Adventurer; very popular at the Court of Louis XV, especially with Madame de Pompadour.

810 SEBASTIAN (FRANÇOIS HORACE BASTIEN, 1772-1840).

Full length, in uniform, leaning against a rock, cavalry in background.

Engraving in colours by *Landelles* after *Martinet*.

Size $15\frac{3}{4}$ by $11\frac{1}{4}$ inches, inscription margin. C. 1810.

French General. Defeated Spaniards at Ciudad Real, 1809. £3 10s

DECORATIVE FRENCH ENGRAVINGS.

811 BASAN (PIERRE FRANÇOIS).

BALLET DANSÉ AU THEATRE DE L'OPERA DANS LE CARNAVAL DU PARNASSE.

Line by *Basan* after *G. De St. Aubin*.

Size 11 by 14 inches, with margins. C. 1760. £10 10s

812 ——— LA GUINGUETTE.

Ladies and gallants dancing in a garden.

Line by *F. Basan* after *De St. Aubin*.

Size $11\frac{1}{4}$ by 14 inches, with margins. C. 1760. £12 12s

DECORATIVE FRENCH ENGRAVINGS—*continued*.

813 BEAUVARLET (JACQUES FIRMIN).

LA CONFIDENCE.

Two young ladies, seated at an embroidery frame conversing, brocaded curtain behind, open window to left, trees in distance.

Line engraving by *J. Beauvarlet* after *C. Vanloo*.

Size $17\frac{1}{4}$ by $13\frac{7}{8}$ inches, with margins. C. 1760. £4 10s

814 ——— LE DÉPART DU COURIER.

L'ARRIVÉE DU COURIER.

Pair of very decorative oval line engravings depicting in one a young man attaching a letter to a dove, in the other a young girl standing by a stream waiting to receive it.

By *Beauvarlet* after *Boucher*.

Size $17\frac{1}{4}$ by 13 inches. C. 1750.

Fine impressions.

The pair, £15 15s

815 BOUCHER (FRANÇOIS).

GIRL AND YOUTH IN A WOOD.

She is seated, hat in her lap, basket of flowers by her side, looking at dog which rests a paw on her knee; young man lies with face resting on his hands, trees in background.

Stipple by *Demarteau* after *Boucher*. Circa 1760.

Size $8\frac{1}{2}$ by $10\frac{3}{4}$ inches, with margins.

Brilliant impression in red.

£31 10s

DECORATIVE FRENCH ENGRAVINGS—*continued*.

816 BOUCHER (FRANÇOIS).

GIRL ASLEEP IN A WOOD.

Full length, reclining against bank, basket of flowers at her side, dog at her feet, youth and child looking over fence to right.

Engraved by *Demarteau* after *F. Boucher*.

Size 8½ by 10½ inches, with margins. *Circa* 1760.

Brilliant impression.

£31 10s

817 ——— LE SOMMEIL D'ANNETTE.

Young girl reclining against a youth who looks down at her, sheep at her feet, trees in background.

Engraved by Demarteau after *F. Boucher*.

Size 11⅝ by 8½ inches, with margins. *C.* 1760.

Brilliant impression in red.

(SEE ILLUSTRATION, PLATE NO. LXXII.)

£35

818 COCHIN (C. N.).

CÉRÉMONIE DU MARIAGE de Louis Dauphin de France avec Marie Theresa Infante d'Espagne.

POMPE FUNEBRE D'ELISABETH THERESA de Lorraine Reine de Sardaigne en l'Eglise de Notre Dame de Paris le XXIIe Septembre M.DCC. XXXXI.

Pair of line engravings by *Cochin*.

Size 26¾ by 17½ inches, with margins. *Circa* 1745.

The pair, £4 10s

DECORATIVE FRENCH ENGRAVINGS—*continued*.

819 DAMBRUN (J.).

LA PARTIE DE WISCT.

A party of ladies and gallants playing cards in a garden.

Very decorative line engraving by *J. Dambrun* after *J. M. Moreau le Jeune*.Size $10\frac{3}{4}$ by 9 inches, with margins. 1783.

Fine impression.

£17 17s

PRINTED IN COLOURS.

820 DEBUCOURT (LOUIS PHILIBERT).

HEUR ET MALHEUR OU LA CRUCHE CASSÉE.

A girl standing by a fountain, a young man kneeling at her feet, in woodland scenery.

Very fine aquatint, *printed in colours* by and after *Debucourt*.Size 12 by $9\frac{3}{4}$ inches, no margins, but has a new inscription margin. 1787.

(SEE ILLUSTRATION, PLATE NO. LXXIII.)

£100

821 ——— ROUTE DE POISSY.

ROUTE DE ST. CLOUD.

Pair of engravings in colours by *Debucourt* after *C. Vernet*, the former depicting two men on horseback, the latter a coach on two wheels drawn by an old white horse.Size $11\frac{1}{2}$ by $15\frac{3}{4}$ inches, with margins. C. 1790.

The pair, £12 12s

DECORATIVE FRENCH ENGRAVINGS—*continued*.

822 EISEN (c.).

THE THREE GRACES.

Etching by *C. Eisen*.Size $8\frac{1}{4}$ by $4\frac{3}{4}$ inches, with margins. 1797. £3 3s

823 FREUDEBERG (s.).

L'OCCUPATION.

Interior, elegantly attired lady seated at an embroidery frame, gallant by her side; maidservant in background placing flowers in a bowl.

Line by *Lingée*, *J. H. E.* inv., *S. Freudeberg* del.

Size 14 by 10 inches, with margins. 1774. £17 17s

824 GREUZE (J. B.).

LA MERE EN COURROUX.

Interior, two women, the elder seated, pointing to the younger, who stands in attitude of dejection, young child with doll.

Line engraving by *P. E. Moitte* after *J. B. Greuze*.Size $15\frac{1}{2}$ by 11 inches, with margins. C. 1750.*Brilliant proof in first state.* £15 15s

825 LARMESSIN (NICHOLAS DE).

LE MIDI.

Group of three ladies and a gallant in a wooded landscape, sundial and fountain to left.

Line engraving by *N. de Larmessin* after *N. Lancret*.Size 11 by $14\frac{1}{4}$ inches, with margin. C. 1790.

Fine impression. £8 8s

DECORATIVE FRENCH ENGRAVINGS—*continued*.

826 MARTINI (P. A.).

“LES AVEUX SINCERES OU LES ACCORDS DE MARIAGE.”

Interior, showing group of two ladies and three gentlemen, all in fashionable costume.

Fine line engraving with decorative borders by *Martini* after *Quevardo*.

Size $14\frac{1}{4}$ by $10\frac{3}{4}$ inches, large margins. C. 1760.

Choice impression.

£16 16s

VIEWS OF FRENCH TOWNS.

827 DIEPPE. VUE DES BAINS PRISE DU RIVAGE.

Aquatint in colours by *Martensse* after *Mozin*.

Size $8\frac{1}{4}$ by $10\frac{1}{2}$ inches. C. 1790.

£1 1s

828 VUE DE PARIS.

Very fine view taken from the outskirts showing the city in middle distance, hills rising beyond. In foreground are coaches and other vehicles, peasants resting by the wayside.

Engraving in colours by *Sauerweid*.

Size 15 by $23\frac{1}{2}$ inches, with margins. C. 1814.

£31 10s

With the rare key plate under.

VIEWS OF FRENCH TOWNS—*continued*.

829 PARIS. BARRIERE DES CHAMPS ELISEES.

Premier May donné à la Ville de Paris par L'Assemblée Nationale qui supprime tous les Droits d'entrées aux Barrières. Voyez les Décret du 19 Février, 1791.

Aquatint in colours by *Le Coeur*.

Size $12\frac{1}{4}$ by $19\frac{3}{4}$ inches, with margins. C. 1791.

Choice impression.

(SEE ILLUSTRATION, PLATE NO. LXXIV.)

£37 10s

From the Earl of Crawford's Collection.

830 VUE DE PARIS DU PONT ROYAL.

Engraved by *Janinet* after *De Marchy*.

Size $15\frac{3}{4}$ by $24\frac{1}{2}$ inches, with inscription margin. C. 1790.

Finely printed in colours.

(SEE ILLUSTRATION, PLATE NO. LXXV.)

£40

831 VUE DES THUILLERIES ET DU PONT, ETC., PRISE DU PONT DE LA CONCORDE.

Aquatint in brown by *W. Pickett* after *Thos. Girtin*.

Size 8 by 22 inches, with margins. 1803.

£2 2s

832 VUE PERSPECTIVE DU CHAMP DE MARS, jour de serment Civique prononcé par la Nation françoise assemblée à Paris le 14 Jillet, 1790.

Coloured aquatint engraving by *J. B. Chapuy* after *Le Roi*.

Size 14 by $21\frac{3}{8}$ inches, with margins. 1790.

£6 6s

VIEWS OF FRENCH TOWNS—*continued*.

- 833 IV^e VUE DE L'HOTEL ROYAL DES INVALIDES REPRESENTANT L'INTERIEUR DU DOME.

Aquatint in colours by *Janinet* after *Durand*. C. 1790.

Size 11½ by 9 inches. C. 1788. £4 4s

- 834 VUE DE LA PLACE DE LOUIS LE GRAND A PARIS. Ou est posée au milieu la figure Equestre en Bronze du Roy Louis XIV.

Line engraving in colours by *T. Bowles* after *J. Rigaud*.

Size 9½ by 16½ inches. C. 1770. 17s 6d

- 835 THE PALACE OF ST. CLOUD, ON THE SIDE OF THE ORANGE GARDEN.

Line engraving in colours by *S. Sparrow* after *S. Rigaud*.

Size 8¾ by 17 inches, with margins. C. 1770. 17s 6d

- 836 VEUE DE LA CHAPELLE DU CHATEAU DE VERSAILLES.

Line engraving in colours by *J. Tinney* after *J. Rigaud*.

Size 10 by 16¼ inches, with large margins. C. 1770. 17s 6d

- 837 L'OBELISQUE DANS LES JARDINS DE VERSAILLES.

Showing the fountain in centre surrounded by numerous visitors; several in sedan chairs.

Line engraving in colours after *Rigaud*.

Size 9½ by 17¾ inches. C. 1770. 17s 6d

ETCHINGS BY CHARLES MERYON.

(1821—1868).

838 L'ARCHE DU PONT NOTRE DAME.

Size 5 by 6 $\frac{5}{8}$ inches. 1853. (W. 9.)

£25

839 LE PONT NEUF.

Size 6 $\frac{3}{4}$ by 6 $\frac{1}{2}$ inches. Third state. (W. 17.)

£12 12s

840 LE PONT NEUF ET LA SAMARITAINE DE DESSOUS
LA I^{ERE} ARCHE DU PONT AU CHANGE.Size 5 $\frac{1}{8}$ by 7 $\frac{1}{4}$ inches. C. 1850. (W. 29.)

(SEE ILLUSTRATION, PLATE NO. LXXVI.)

£31 10s

841 LE PETIT PONT, PARIS.

Size 10 by 7 $\frac{1}{4}$ inches. 1850.Fine early impression before letters with the initials C. M.
at upper right corner. (Delteil 24iii.)

(SEE ILLUSTRATION, PLATE NO. LXXVII.)

£84

AUTOGRAPHS AND MSS.

842 BERNHARDT (ROSINE, the "*Divine Sarah*," 1844-1923).
Famous French Actress.Illuminated Address, presented to Madame Sarah Bernhardt,
by the Actresses of England, on the occasion of her nomination
as "Officier de la Légion D'Honneur," 1921.Consisting of two illuminated pages, the first, a design in
gold, yellow and brown of knotted ribbons and chains of oak
and laurel leaves, with the date "6th April, 1921," in black and

(Continued over)

AUTOGRAPHS—*continued*.BERNHARDT (ROSINE)—*continued*.

gold, forming the centre; the second, the Address, decorated in a like manner with oak and laurel leaves centring round the words "Sarah Bernhardt." Followed by 3 pp. bearing the signatures of the English Actresses, 67 in all.

4to. *Vellum gilt, with the initials "S. B." in gold, surrounded by two sprays of green laurel leaves and red berries; in the centre of the front cover. Inside dentelles, doublures of green silk, by Zaehnsdorf.* £19 19s

The Address is couched in the following words:—

"To Sarah Bernhardt. We Actresses of England desire to express our great veneration and deep affection to you on this your visit to London. We rejoice in your well deserved nomination as 'Officier de la Légion d'Honneur' at the beginning of this year. To us your great genius, your indomitable spirit and glorious courage, shine out as the splendid qualities of France our great Ally, whom we delight to honour in you. As the greatest artist of our time we greet you."

Among the signatures are those of "Ellen Terry," "Gladys Cooper," "Mary Moore Wyndham," "Peggy O'Neil," "Marie Löhr," "Sybil Thorndike," "Irene Vanbrugh," "Fay Compton," etc., etc.

843 BROGLIE (A. L. VICTOR C. DUC DE, 1789-1870). French Statesman and Diplomatist.

Autograph Prose Piece Signed.

1 page, 4to. 19th January, 1847.

£1 1s

An autograph extract from his address on Spanish Marriages, exactly defining the condition of being in one mind and of determining what one wants.

(Trans.):—"There is nothing so rare in all the world than to be of one mind, there is nothing so difficult as to determine what one wants. I call determining what one wants when the desired thing is resolved upon with all its consequences, with all its conditions, good or bad, agreeable or unpleasant. I call being of one mind, the acceptance without grumbling of the inconveniences of the chosen course."

845 CHEVALIER (MICHEL, 1806-1879). French Political Economist. Wrote on America. Assisted Cobden in negotiating the Commercial Treaty between England and France in 1860.

Autograph Prose Piece Signed.

1/2-page, 4to. N.D.

£1 5s

(Trans.):—"France is the Depository of the destinies of all the nations of the Latin group, in either Continent she alone has the power to prevent that family from being overwhelmed by the double forces of the Anglo-Saxon and the Slavs."

AUTOGRAPHS—*continued*.

- 846 COPPÉE (FRANÇOIS, 1842-1908). French Poet and Dramatic Author.

Autograph Quotation Signed.

1 page, 8vo.

12s 6d

“Souffre ici-bas, chrétien, pour être heureux au Ciel,
Le bonheur n'est parfait que s'il est éternel.”

- 847 DUMAS (ALEXANDRE).

Autograph Manuscript Signed entitled “De l'Avenir de la Révolution d'Athenes.”

5 pp., 4to.

£5 5s

“Que les grecs ne se le dissimulent pas. L'angleterre et la turquie dans leurs possessions d'orient visent au même but—anéantissement de la volonté des peuples—mais c'est de leur égoïsme même que naître leur vivres.

“Il est vrai que l'angleterre formule de son côté contre les grecs une grave accusation à son point de vue bien entendu.

“Le peuple grec dit l'angleterre ne paie pas ses dettes. Nous repondrons à l'angleterre c'est un peu la faute des Anglais.” Etc.

- 848 DUMAS (ALEXANDRE).

Autograph Manuscript Signed entitled “De l'Impossibilité du Prince Alfred d'être Roi de Grèce.”

3 pp., 4to.

£5 5s

“Nous avons dit hier que nous démontrerions l'impossibilité où était le Prince Alfred de devenir Roi de grece, ou une fois nommé de se maintenir sur le trone.

“L'angleterre est l'alliée fidèle de la turquie et elle ne peut point immédiatement après la révolution d'Athenes, cacher sa sympathie pour l'empire Ottoman qu'elle a déclaré lui être un voisin bien autrement sympathique que les hellènes.

“Le Prince Alfred en montant sur le trône de la grece libre, reconnaitrait donc les frontières Turque tracées pas les ingénieurs russes, français et anglais.” Etc.

- 849 GENLIS (FELICITÉ DUCREST, COMTESSE DE, 1746-1830). Celebrated French Woman of Letters. Educated the children of Duc d'Orléans (Philippe Egalité); left memoirs.

Autograph Manuscript “On the State of Religion in Society.”

5 pp., 4to. Paris, 4th March, 1818.

£7 10s

Very interesting essay, comparing the religious spirit of the 17th and 18th century, speaking in favour of celibacy of the priests; mentioning as a proof of the soundness of this theory, that no married professors are admitted in the Universities of Oxford and Cambridge.

AUTOGRAPHS—*continued*.

850 GOUNOD (CHARLES, 1818-1893). French Musical Composer.

Autograph Manuscript Signed consisting of eleven lines from the Preface of Victor Hugo's "Cromwell."

1 page, 4to. N.D.

£1 1s

"Quel paradis on ferait de sa mémoire, si l'on pouvait y loger tout ce qu'on admire!"

"Connaissez-vous rien de mieux pensé, de mieux senti, de mieux exprimé que ceci:

"L'Art ne compte pas sur la médiocrité: il ne lui prescrit rien, il ne la connaît pas, elle n'existe pas pour lui; l'Art donne des ailes et non des béquilles." Etc.

LOUIS XVI'S SPEECH TO THE NOTABLES.

851 LA TOUR D'AUVERGNE (THÉOPHILE MALO CORRET DE, 1743-1800). Captain in French Army. In 1793 commanded a Division of 8,000 Grenadiers, called "the Infernal Column."

Autograph Manuscript of the speech written for King Louis XVI.

3 pp., 4to. 23rd April, 1787.

£25

An interesting manuscript in the hand of La Tour d'Auvergne, being a speech made by King Louis XVI to the Assembly of Notables, concerning the income and expenditure of the nation. The Notables met on 12 Feb., 1787, and Calonne had worked out his plans, which were on the whole well received. They demanded a statement of the account and expenditure of the nation, some declaring there was a deficit of 200, others of 100 millions. The debate was heated, and soon became violent. Calonne was angry, and the King ordered the Notables to deliberate on the form of the tax only, not on its existence.

(Trans.):—" . . . I am pleased with the haste with which the Archbishops and Bishops have declared that they do not claim any exemption from their contributions to the public taxes; and I shall hear the representations of the assembly of Clergy about the measures they propose for repaying their debts.

"I shall carefully examine the ideas given me by the different offices for the abolition of the Gabel tax and I shall regard that day on which I can abolish such a disastrous tax as a happy day for me.

"In my communication to you, Gentlemen, I have not hidden from you the difference that I find between the Revenue and the Expedition, and you will see the unhappy truth in the figures that I ordered to be given to the presidents of the government offices. The amount of this deficit must be frightful at the first glance, and it is to find the means of remedying this that I have called you together.

"I know that the best means of providing this is to have order and economy carried into the different branches of the Revenue. I shall seek in the amelioration of my domains and in other improvements, the means of lessening the tax to which I am obliged to have recourse. I have already ordered several retrenchments in the expenditure and others are planned which will follow. I hope at first to make them 15 millions without diminishing what is essential for the safety of the State and the glory of the Crown, of which I know the French are more jealous than I am myself." Etc.

AUTOGRAPHS—*continued*.THE FAMOUS SPEECH OF LOUIS XVI WHEN OPENING THE “ STATES-GENERAL ”
AT THE OUTBREAK OF THE FRENCH REVOLUTION.

852 LOUIS XVI (1754-1793). King of France. Guillotined by the Revolutionists.

Autograph Manuscript of his famous speech to the States-General.

3½ pp., 4to. (June, 1789.)

(SEE ILLUSTRATION, PLATE NO. LXXVIII.)

£250

An Historical Document, of which the importance cannot be too strongly accentuated. It is entirely in the King's Autograph, and evidently the Manuscript from which the King read when delivering his Speech on the 23rd June, 1789.

It commences :—

(Trans.):—"I thought I had done all in my power for the good of my people when I took the resolution of calling this assembly, when I had surmounted all the difficulties by which such convocation was surrounded, when I had forestalled as it were the wishes of the Nation, in manifesting beforehand, what I wished to do for their happiness."

And concludes :

"Gentlemen, you have just listened to a report of my wishes and my dispositions, they are in conformity with my eager desire to procure the welfare of the public, and if by a calamity far from my thoughts, you all, Clergy, Nobility and Tiers-Etat, were to abandon me in so beautiful an enterprise, alone I would accomplish the good of my People, alone I should consider myself their true representative, and having your portfolios, knowing the perfect accord there is between the general desire of the Nation and my benevolent intentions, I will have the confidence which so rare a harmony must inspire me, and I will march towards the goal I wish to attain with all the courage and determination with which it must inspire me.

"Reflect once more, Gentlemen, that not one of your plans, not one of your settlements can have the force of law without my special approval, I am therefore the natural guarantor of your respective rights, and all the orders of State can be based on my equitable impartiality. Any defiance on your part would be a great injustice, up to the present it has been I who have made the happiness of my people, and it is perhaps rare that the only ambition of a Sovereign should be to obtain from his subjects that they should agree among themselves to accept his benefits."

An interesting account is given by Carlyle in his French Revolution of the opening of the "States-General."

"King Louis enters, through seas of faces, all grim-silent, angry with many things—for it is a bitter rain too. Enters, to a Third Estate, likewise grim-silent; which has been wetted waiting under mean porches, at back doors, while Court and Privileged were entering by the front. King and Garde-de-Sceaux (there is no Necker visible) make known, not without longwindedness, the determinations of the royal breast. The Three Orders *shall* vote separately. On the other hand, France may look for considerable constitutional blessings; as specified in these

(Continued over)

AUTOGRAPHS—*continued.*LOUIS XVI—*continued.*

Five and thirty Articles, which Garde-de-Sceaux is waxing hoarse with reading. Which Five and thirty Articles, adds his Majesty again rising, if the Three Orders most unfortunately cannot agree together to effect them, I myself will effect: '*seul je ferai le bien de mes peuples,*' which being interpreted may signify, You, contentious Deputies of the States General, have probably not long to be here! But, in fine, all shall now withdraw for this day; and meet again, each Order in its separate place, to-morrow morning, for despatch of business. *This* is the determination of the royal breast; pithy and clear. And herewith, King, retinue, Noblesse, majority of Clergy file out, as if the whole matter were satisfactorily completed.

"These file out; through grim-silent seas of people. Only the Common Deputies file not out; but stand there in gloomy silence, uncertain what they shall do. One man of them is certain; one man of them discerns and dares! It is now that King Mirabeau starts to the Tribune, and lifts up his lion-voice. Verily a word in season; for, in such scenes, the moment is the mother of ages! Had not Gabriel Honoré been there—one can well fancy, how the Common Deputies, affrighted at the perils which now yawned dim all round them, and waxing ever paler in each other's paleness, might very naturally, one after one, have *glided off*; and the whole course of European History have been different!

"But he is there. List to the *brool* of that royal forest-voice; sorrowful, low; fast swelling to a roar! Eyes kindle at the glance of his eye: National Deputies were missioned by a Nation; they have sworn an Oath; they—but lo! while the lion's voice roars loudest, what Apparition is this? Apparition of Mercurius de Brézé, muttering somewhat! 'Speak out,' cry several. "Messieurs," shrills de Brézé, repeating himself, 'You have heard the King's orders!' Mirabeau glares on him with fire flashing face, shakes the black lion's mane: 'Yes Monsieur, we have heard what the King was advised to say: and you, who cannot be the interpreter of his orders to the States General, you, who have neither place nor right of speech here, *You* are not the man to remind us of it. Go, Monsieur, tell those who sent you that we are here by the will of the People, and that nothing shall send us hence but the force of bayonets! . . .

"All France is in a roar; a sea of persons, estimated at 'ten thousand' whirls, 'all this day in the Palais Royal!' The remaining Clergy, and likewise some forty-eight Noblesse, d'Orleans among them, have now forthwith gone over to the victorious Commons; by whom, as is natural, they are received 'with acclamation.'

"The Third Estate triumphs; Versailles Town are shouting round it; ten thousand whirling all day in the Palais Royal; and all France standing on tiptoe, not unlike whirling! Let the Œil-de-Bœuf look to it. As for King Louis, he will swallow his injuries; will temporise, keep silence; will at all casts have present peace. It was Tuesday, the 23rd of June, when he spoke that peremptory royal mandate; and the week is not done till he has written to the remaining obstinate Noblesse, that they must oblige him, and give in. D'Espréménil rages his last; Barrel Mirabeau 'breaks his sword,' making a vow, which he might as well have kept. The 'Triple Family' is now therefore complete; the third erring brother, the Noblesse, having joined it—erring but pardonable; soothed, so far as possible by sweet eloquence from President Bailly.

"So triumphs the Third Estate; and States General are become National Assembly; and all France may sing *Te Deum*. By wise inertia, and wise cessation of inertia, great victory has been gained. It is the last night of June: all night you meet nothing on the streets of Versailles but 'men running with torches' with shouts of jubilation. From the 2nd of May when they kissed the hand of Majesty, to this 30th of June when men run with torches, we count seven weeks complete. For seven weeks the National Caraccio has stood far-seen, ringing, many a signal: and so much having now gathered round it, may hope to stand."

AUTOGRAPHS—*continued*.

HIS IMPRISONMENT IN THE TEMPLE.

- 853 [LOUIS XVI AND THE FRENCH REVOLUTION.]
MATHIEU (c.). Member of the General Council of the Commune of Paris. Had charge of Louis XVI in the Temple.

Autograph Memorandum Signed by Mathieu concerning the King, and addressed to M. Malafait, solicitor.

3 pp., small 4to. (1792.)

£42

Of great French historical interest, giving an account of the writer's guard over Louis XVI and the Royal Family in the Temple from August 29th to September 2nd, 1792. Louis is described as sleeping soundly and eating well, and the whole family as being very cheerful. Particulars concerning the arrest of the King's valet-de-chambre for singing "ô Richard, ô mon Roi," are related and a conversation between Mathieu and the King, in which the latter says, "I have done what I could for the people," is recorded.

(Trans.): — "On Thursday, 29th September, 1792 [29th August] I was appointed by the General Council of the Commune to go and keep guard over the King and Queen at the Temple, accompanied by Dr. Michonis. I arrived at 11 o'clock in the evening.

"The King was sleeping soundly, also the family. The next day, the 30th, the King woke at 8 o'clock. Sr. Cléry, his valet-de-chambre, came to dress him, and afterwards he went down to the Queen who was already up as well as the children and Mde. Elizabeth. At ten o'clock they went to breakfast. The King ate with a very good appetite. . . .

"In spite of their sad position the illustrious prisoners were very cheerful, they used to sing in chorus. On Sunday, 2nd September, I was relieved at mid-day and I went to give a report of my guard to the Commune. A member named Hébert accused Cléry of singing 'ô Richard, ô mon Roi.' I was questioned about this and maintained that Cléry had been wrongfully accused. That did not prevent the Commune from ordering his arrest, with which I was charged.

"That day the tocsin was sounded and the general alarm beat. The entry of the Prussians into France was the cause of this. In the evening I went to the Temple to put the warrant against Cléry into execution. He was informed of the warrant issued against him, which irritated me. When I gave the warrant to the King to read, he read it with the utmost calm, but when he came to the arrest of his valet-de-chambre, he made a gesture of indignation.

"Then I said to him, 'Monsieur, you have been the dupe of your wife and ministers. They have dug a pit beneath your feet and you have fallen into it. I hope I am mistaken, but I fear death or perpetual imprisonment both for you and your family.' He replied, 'Bah! Bah! I have done all I could for the people.' My answer was 'It was by butchering them then. A loyal nation pardoned your flight from Varennes and your perjuries against the Constitution, but it will not pardon you the 18th of August, when more than five thousand men were massacred by your orders. You hear the alarm gun, the tocsin sound, and the general alarm beat, do not think it is to deliver you. It is to join together, against the enemies who are defiling French territory, perhaps by your orders. . . .' and immediately I made the valet-de-chambre get into the carriage to take him to the Abbaye, but reflecting on the way that to me he did not seem guilty of what he was accused of, I changed the route and took him to the Commune, where he was examined that very night and acquitted. I point out that I did not know of the massacre of the prisons, and that this man, except for the change of route, would have been murdered in my sight, unless I had been able to defend him. He owes his life to me."

AUTOGRAPHS—*continued*.

- 854 LOUIS DAUPHIN (1781-1789). Eldest son of the ill-fated Louis XVI. King of France.

Autograph Writing Exercise Signed "Louis Dauphin."

1 page, 4to. Dated 7th July, 1788.

£10 10s

Exceedingly rare; he dying at the age of seven years just at the outbreak of the Revolution. His younger brother the unfortunate Louis Charles (Louis XVII.) becoming Dauphin in his stead.

The Exercise reads "Hors la vertu rien de beau"; this is repeated five times on the sheet of paper.

- 855 LOUYS (PIERRE, 1870-1925). French Novelist and Poet.

Autograph Notes by Pierre Louys on the Poets of the Eighteenth Century.

118 pp., 12mo, 8vo and 4to.

£42

Manuscript Notes by Pierre Louys, on the Poets of the eighteenth century, divided under the following headings:—

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 Dictionnaire de Leroux.
 Le Livre de la Toute Belle sans pair qui est la Vierge Marie (1516).
 Les Escraignes Dijonnoises, 1588.
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 P. E. de Lafont, chevalier des Roussettes.
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 Synode des Tribades, 1608.
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AUTOGRAPHS—*continued*.

856 LOUYS (PIERRE).

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"Contes de divers auteurs." 1706.

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Recueil de Poésies plus que gaillardes.

Les Jeux de Gargantua.

857 [NAPOLEON I.]

Autograph Manuscript of a Draft Report on the Defence of St. Florence, to Saliceti, St. Michel, and Delcher, Conventionnels en Mission.

8 pp., folio. (*Circa May, 1793.*)

£250

Written when Captain in the Artillery, and being probably the first draft (incomplete) of Napoleon's report on the defence of St. Florence. The final report of 18 pp. is in the Fonds' libri Manuscript, and is printed at length in the first edition of Masson's "Napoléon Inconnu." Marcaggi refers to the above manuscript in his "Genèse de Napoléon," which differs considerably from that given in "Napoléon Inconnu," notably in the latter portion where this draft assumes the defeat of the defending forces.

AUTOGRAPHS—*continued.*

THE LEGION OF HONOUR.

858 NAPOLEON I (1769-1821). Emperor of the French.

Recommendations for the Légion D'Honneur, submitted to Napoleon, who has either approved or cancelled the names.

Document extending to 22 pp., folio. August, 1811. £31 10s

This is the original document submitted to Napoleon, bearing remarks in his autograph. It is the list of 135 officers who distinguished themselves while with the Army in Portugal, and whose names are submitted to Napoleon for the Légion d'Honneur."

Of these Napoleon has cancelled 19 names, to five he has made a curt word of approval, to nineteen placed an X as approval, and forty-three were nominated without any comment by him. To each officer is appended a brief note of his services, the number of Campaigns, etc.

INVASION OF ENGLAND.

859 NAPOLEON I. Emperor of the French.

Naval Document issued by order of Napoleon, being regulations concerning deserters from the fleet he was preparing for the invasion of England.

2½ pp., folio. Dated from the Headquarters at Toulon 29 Floréal, An 6 (18th May, 1798). With translation. £2 2s

Napoleon is described in the document as—

(Trans.): "Member of the National Institute, General in Chief of the Army of England."

It is divided into 10 Articles of Regulations, all of which are of particular interest; the last one reads:—

(Trans.):—"During the time that the naval army of the Republic, in concert with the land army is preparing itself to restore the Glory of the French Navy, seamen in a position to serve and who remain at home deserve to be treated without any consideration. Before dealing severely with them, the General-in-Chief orders them to proceed on board the second fleet which is in preparation. Those who a fortnight after the publication of the present order shall not have registered themselves to form part of the said armament, will be regarded as traitors." Etc.

This Expedition was eventually diverted to Egypt and was practically destroyed by Nelson at the Battle of the Nile.

AUTOGRAPHS—*continued*.

860 [NAPOLEON I.]

St. Helena Garrison, 1816. Official Manuscript List of the General Staff, list of Officers with the Corps, Ranks and dates of Commissions, states of the Royal Engineers, Artillery, 21st Dragoons, Staff Corps, 53rd and 66th Regiments. Details of the Guard mounted daily.

35 pp., neatly written in a memorandum book, 12mo, wrappers. £10 10s

The Deputy Adjutant-General's (Sir Thomas Reade) official list of all the officers stationed at St. Helena guarding Napoleon. Among the entries is:—

“Longwood House Guard. 9 Sentries by Day, and 15 by Night, one Subaltern, one Sergeant, 3 Corporals, one Drummer, and 42 Privates.”

It also records in a similar manner the Guard mounted at all the other points in the Island.

ON NAPOLEON'S HEALTH.

861 [NAPOLEON I.] READE (SIR T.).

Autograph Draft of a Report to Sir Hudson Lowe.

1 1/2 pp., folio. 16th October, 1818. £5 5s

The report of an interview between Napoleon and Mr. Andrew Darling, Upholsterer in St. Helena, and eventually Foreman of the Works. Treats with Napoleon's health and appearance at the time.

“He saw Buonaparte leaning out of his Dressing Room window, giving some directions to Noverraz (the third valet at Longwood), who had a garden rake in his hand and appeared to be raking amongst the flowers under the window. Bonaparte was dressed in a white cotton jacket and had his head bandaged with a white handkerchief. Upon Mr. Darling's approach, he called out, ‘Mr. Darling, come here.’ Mr. Darling went to him and B— asked him in English ‘How do you do.’ Mr. D. replied ‘Very well I thank you; how do you do?’ B. made no reply.

“Marchand (first valet to Napoleon at Longwood and executor under his will) told Mr. D— that Bte. had been better the last three or four days, and was of the opinion he intends taking exercise if the weather would settle.”

AUTOGRAPHS—*continued*.

NAPOLEON AT ST. HELENA.

862 [NAPOLEON I.] READE (SIR THOMAS, KT.).

Autograph Draft Report on his official visit to Napoleon at Longwood.

7 pp., folio. *Circa* 1816.

£10 10s

A lengthy and important report, relating to an official visit by Sir Thomas Reade to Napoleon at Longwood; concerning the deportation of four members of Napoleon's household. Giving in full the conversation which took place, and mentioning Le Comte de Las Cases, Captain Charles Piontkowski and Le Comte de Bertrand and his wife.

"According to the Governors Directions I proceeded to Longwood and immediately upon my arrival there I sent word, by Dr. O'Meara (Medical Attendant to Napoleon in St. Helena) to tell B—— that I was come to wait upon him with a communication from the Governor.

"He (Napoleon) read it for some moments but did not seem to understand it perfectly—he asked Ct. Las Cases, to whom he delivered it and directed him to read it in French, which he did.

"He then asked me what four Persons were to leave him, remarking at the same time there are but four—to which I replied that I could not tell—he then said are they officers—to which I made the same answer.

"As to Capt. Piontkowski, he said, I do not even know who he is—they tell me, he was a soldier in my Guards at Elba, and that is all I know about him.

"I went to Marshall Bertrand . . . I told him I had been to Longwood with a communication to General Buonaparte and I shew'd him the Paper—After he had read it he asked if I knew what Persons were to leave Longwood — I answered not." Etc.

This report refers in all probability to the arrest and deportation of the Marquis de Las Cases and his son Comte de Las Cases, which took place in December, 1816.

The date of the interview may safely be fixed circa, October, 1816, when Sir Thomas Reade was received by Napoleon. Captain Chas. Piontkowski, a Polish exile, came to St. Helena at the end of 1815; also the Comte de Las Cases was present when the communication was presented.

NAPOLEON AND SIR HUDSON LOWE.

863 [NAPOLEON I.] READE (SIR THOMAS, KT.). Deputy-Adjutant-General at St. Helena.

Memorandum, in the Autograph of Sir T. Reade, of part of the conversation which took place between Napoleon and Sir Hudson Lowe, Governor of St. Helena, on the 18th of August, 1816, relative to what Sir Henry Keating, Governor of Bourbon, had said concerning the book Mr. Hobhouse had sent to the Emperor, but which had been retained by Lowe on account of the "Imperial inscription" on the cover.

2½ pp., 4to.

AUTOGRAPHS—*continued.*NAPOLEON I—*continued.*

Also, Copies of Seven Letters, mostly in the hand of Sir T. Reade, between Earl Bathurst, Colonial Secretary, Sir H. Lowe, and Sir H. Keating, dealing with the same affair.

Together 30 pp., 4to. 1816.

£21

Sir Henry Keating was accused of informing Napoleon that the book in question was in Sir H. Lowe's possession, and the above memorandum and correspondence centre round Keating's attempt to clear himself from the accusation against his honour and lack of discretion.

Extract from the letter from Sir H. Lowe to Earl Bathurst. St. Helena, 29th August, 1816.

"Here is one point of the conversation, on which I think it necessary to give some explanation—it is that, when I was accused by Buonaparte, of retaining a Book, which was sent out to me by the Author, to deliver to him, on the cover of which was an inscription in Latin to the 'Emperor Napoleon' and the Author's name. This book had come to my address, under cover from the Admiralty, signed George Hope, but with an inner envelope, in which was inclosed to me a note from Mr. Hobhouse, the Author, requesting I would present it to the Ex-Emperor, or if I thought it was improper to do so, give it a place in my own library.

"Colonel Keating it appears was the Person who informed him (Napoleon) of it.

"I thought I might have confided in his Discretion, for his not informing Buonaparte of what he had seen or heard from me."

Extract from the letter from Sir H. Keating to Charles Greenwood. London, 17th April, 1817.

"It is evident from the copy of Count Montholon's letter published here, that Buonaparte had knowledge of some Books or Papers being withholden from him and as I recommended the measure, and was in the confidence of Sir H. Lowe on that point, it is possible, if Sir Hudson thought he had otherwise kept the secret, that he might conjecture I could be the only informer, but I defy the possibility of keeping such a measure secret from all the world." Etc., etc.

864 RICHEPIN (JEAN, born 1849). French Poet, Playwright and Novelist.

Autograph Manuscript Signed entitled "Demain."

4 pp., folio. Bound in half morocco.

£6 10s

" . . . En vers dont les neuf pieds vont d'un pas boiteux, celle-ci fut faite pour les pauvres gens dont l'espérance est boiteuse aussi, rêveurs doutant de leurs rêves, travailleurs lassés aspirant en vain au repos promis, miséreux d'une misère sans trêve, pèlerins que n'appelle plus aucune cloche et que ne guide plus aucune lumière. Puissent ces rimes leur tinter l'angelus de la chapelle prochaine! Puissent les cinq tableaux de cette image d'Epinal être pour eux les cinq pointes de l'étoile qui fait retrouver le pôle perdu!

'O triste enfant dont pâle est la joue,
Tandis qu'au bord des flots orageux
Autour de toi chacun crie et joue,
Pourquoi rester, seul, fuyant les jeux,
Devant la mer, l'âme malcontente?
Qu'attends-tu la, d'une vaine attente?
J'attends la que la mer ait tari.
Et de l'enfant tout le monde a ri.' " Etc., etc.

AUTOGRAPHS—*continued*.

- 865 SIMON (JULES F. S. S., 1814-1896). French Philosopher and Statesman.

Autograph Prose Piece Signed.

1 page, 4to.

£2 10s

A very interesting manuscript defining history, and asserting that "the true history of humanity is that of useful discoveries," also defining true civilisation as knowing "how to admire and disdain correctly."

(Trans.):—"When we write history, it is filled up with battles; the true history of humanity is that of useful discoveries. Why do we not know the name of he who invented the plane or the saw, when all our poems ring with the name of Alexander, who invented nothing, not even an empire? We see that steam has overcome space, that electric telegraphy has overcome time; and yet the fall of a petty king in the far distant parts of Europe is more talked about than the invention of Morse telegraphy. There is not one of our generals in Africa or Crimea whose name is not more popular than that of Crampton. Will all our pretensions of being civilised creatures, we are still half savage. True civilisation consists perhaps in knowing how to admire and disdain correctly."

UNPUBLISHED MS.

- 866 SUE (EUGENE, 1804-1857). French Novelist.

Autograph Manuscript Signed of an appreciative article by him upon Bernard's "Dix Ans de Prison au Mont Saint Michel."

Comprising 4 pp., folio, signed at end and dated 3rd September, 1854. *Newly bound in half morocco lettered on back.*

£5 5s

An interesting original MS. from the hand of this celebrated French novelist. It does not appear to have been published either in the original or a translation.

Aristide Martin Bernard, best known under the name of Martin Bernard, was born at Montbrison 17 September, 1808, and died at Paris 22 October, 1883. He took part in various insurrections and was condemned by the Chamber of Peers, passing several years of imprisonment at Mont St. Michael.

Inserted is a note from the British Museum concerning the manuscript.

AUTOGRAPHS—*continued*.

ENGLISH TRADE IN AFRICA.

WITH ORIGINAL MAP.

- 867 TURENNE (HENRI DE LA TOUR D'AVERGNE, VICOMTE DE, 1611-1675). French Marshal.

Manuscript Memorandum, with short endorsement by Turenne, concerning a port named Albozemes, in Northern Africa, which the English were suspected of trying to occupy. *Circa* 1670.

Comprising 4 pp., folio, and signed at end by Le Chlr de Clerville.

Also the Original Drawing accompanying the above showing the position of the Port with regard to the Mediterranean, the Straits of Gibraltar and Tangiers.

This map measures about 13 by 9 inches.

Together, £6 10s

Raguenet, Turenne's biographer, has also endorsed the following interesting memorandum:—

(Trans.):—"Me de Turenne was addressed on every enterprise which was desired to be carried out both at home and abroad. Projects were presented to him to be executed or rejected according to whether he approved the plans submitted to him or not."

The document has considerable interest bearing on the English trade in the Mediterranean, especially as regards the northern ports of Africa and incidentally India.

An Italian named Muti was supposed to have proposed that the English should occupy Albozemes; the King of Sardinia reported that they had been taking soundings and reconnoitering the country around for the last three months. The English would rather have another right to claim the Empire over the Mediterranean as well as the Sea. It was known that an English Company of Merchants had raised £500,000 to make a port at Tangiers, no doubt hoping to re-imburse themselves by capturing all trade. Also all ships seeking shelter by the islands would fall into English hands.

It was proposed that all interested States should join and seek to prevent this, and gradually lessen England's maritime power, or that France should occupy the port first and thus prevent the English from forcing a tribute from all ships passing through the straits. Should France abuse the power this would give her, it would be quite easy for her present allies to join the English against her.

This plan had been formed long ago by Cardinal Mazarin, who had planned to establish a band of merchants there and to supply £100,000: he had provided officers to serve there—Lambert as Consul, etc. M. de Turenne is entreated to consider these plans very carefully as the occasion is very pressing.

AUTOGRAPHS—*continued*.

868 VACQUERIE (AUGUSTE). Journalist and Dramatic Author.

Autograph Poem (in French) Signed.

Consisting of some 18 lines on 1 page, 4to. (on thin card).

N.D.

£3 10s

The following is a prose translation.

“Friends, think of your art and not of success.

Were you to succeed from the commencement without struggle or fight!

There are not great people everywhere:

Fashion is little. The names which yesterday were illuminated, are to-day become as rusted iron.” Etc.

ON THE DREYFUS CASE.

869 ZOLA (EMILE).

Original Manuscript Signed (twice) of his “*Procès-Verbal*.”

14 pp., complete with the author's erasures and corrections.

4to. *Bound in red watered silk.**Paris*, N.D.

£25

Zola's title for this important manuscript on the Dreyfus Case was “Le Spectacle” but the editor has crossed this through and written in the title “Procès-Verbal.” Zola attacks antisemitism in this MS.

Nearly all Zola's Manuscripts were bequeathed by his widow to the Bibliothèque Nationale, Paris.

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